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MONOGRAPH:

A PLEA FOR BIBLIOMANIA.

To
W. C. Crane Esq

Dear Sir

If agreeable to you I will call on you at 57. W. 73d. street on Wednesday June 3d at 4 P.M.

Yours very truly

David M. Cudwell
Lincoln Road
Flatbush

May 29 1891. L.I.

A BROOKLYN LITERARY MAN.

Literary men are rarely found in political offices, but Brooklyn has had locked up in the County Clerk's office an author in the person of Daniel M. Tredwell. He has been buried in that place for over thirty years. He isn't a Dickens or a Thackeray, to be sure; but he has devoted himself to careful work and his name is familiar to the lovers of books that are not built in the trashy lines of the average novelist.

One of his most familiar works is a "Monograph on Privately Illustrated Books," and his "Appolonius of Tyana" contains evidences of study and research. For several years he has been at work on the new book, "The Nomads of the Sea," which is really an endeavor to give an account of the human race in its early pilgrimages. This is nearly finished.

Mr. Tredwell got his early literary training under Walt Whitman when that poet published the Brooklyn *Freeman*. Mr. Tredwell was one of Mr. Whitman's staff.

NORTH WESTERN VIEW OF BROOKLYN, N. Y., FROM NEAR PECK SLIP, NEW YORK CITY.

The view shows the appearance of the most compact part of Brooklyn, as seen from New York city, opposite Fulton street, Brooklyn. The Colonnade buildings on Brooklyn heights, appear on the right.

A

MONOGRAPH

ON

PRIVATELY-ILLUSTRATED

BOOKS.

A PLEA FOR BIBLIOMANIA.

BY

DANIEL M. TREDWELL.

BROOKLYN:
FRED. TREDWELL, 9 BOERUM PLACE,
1882.

Copyright, 1881,
by
Fred. Tredwell, Brooklyn.

Trow's
Printing and Bookbinding Company
201–213 *East 12th Street*
new york

Gentlemen of the Rembrandt Club:

THE invitation which has brought me before you this evening in the capacity of essayist was to give my *Experience in the Seductive Art of Privately Illustrating Books.*[1]

[1] Probably no man ever lived who has done more to stimulate this department of art than he whose name has been assumed by this Club.

A Descriptive Catalogue of the Prints of Rembrandt, by an Amateur, 1836, has been illustrated by inserting Rembrandt's own works.

Rembrandt and his Works, by Burnet, 1859, has been many times illustrated.

One of the first privately-illustrated books I remember ever having seen, was a Dutch book about Rembrandt, by Immerzeel or Nagler. It was illustrated by reproduced and some original works of Rembrandt. This I saw at Nunan's, in Nassau street, New York, about thirty years ago.

Nor can it be otherwise, than that there should be a great desire to possess works so desirable, not only as works of art, but also for their great commercial value.

Passing over the 100-guilder print of Rembrandt, which at its last sale fetched nearly $6,000; "One of the next best evidences of the effect of a man's culture upon the age, is the money value which attaches to his works. The most wonderful instance of this is Rembrandt's 'Sleeping Dog,'

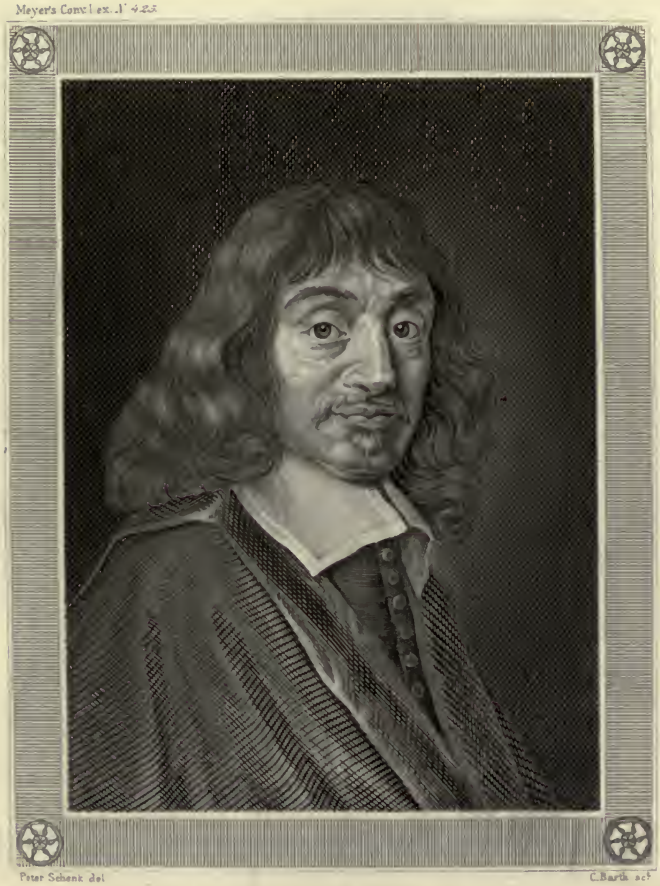
One prefatory word, therefore, as to personal experiences; for, although I am not so daintily endowed as to be deemed axiomatically modest, nor so apathetic of praise as to be indifferent to applause, still, I have a consciousness of the insignificant space occupied by the pronoun "I" in the English Dictionary, and, on the other hand, of the usual obtrusive and ostentatious pretences of the first person singular, notwithstanding Des Cartes has made it the column around which he has fabricated his great system of philosophy: *Cogito, ergo sum*, and nothing else is.

And to present to you the starved and meagre compend, the individual gleanings merely of a great subject, while the broader, more fertile, and more cultivated fields of equally easy access beyond the personal domain are inviting us to the harvest, would be an injustice to you and a parade of indefensible conceit in me.

There is a natural egotism or self-glorifica-

sketched in the corner of a plate, measuring about four inches and a quarter wide by two and a half high, and afterwards cut down to three and a quarter by one and a half inches. Only one impression is known, which was sold at Mr. Hibbert's sale, 1809, for $7.50. The Duke of Buckingham subsequently obtained it for $30. At his sale in 1834 it brought $305, and in 1841 the British Museum paid $600 for it—a little over $130 per square inch."—Hammerton, Etching and Etchers, p. 81.

Meyer's Conv.-Lex., 4. Aufl. 425



Peter Schenk del. C. Barth sc.

R. DESCARTES

tion in the relation of one's own achievements, even when never so modestly told. And more especially is this true in the present case, where the individual achievements are dwarfed by comparison with and proximity to the grander and more princely productions of the more cultured and more favored by fortune.

Not that I would in the least degree discourage modest individual effort, nor a just and emulous pride in one's own productions, however unpretentious; for the pleasure is no less keen (indeed, it is probably much keener) with the humble devotee than with those more bountifully endowed with the omnipotent dollar. There is at least one wholesome truth pervading all human endeavor after happiness; it is that the racy enjoyments of this life are those enjoyments in the attainment of which there have been an exertion and a force expended. The pleasure derived from this consecrated energy, which so enhances the achievement of the book lover, cannot be bought with money; to him his achievement is not mere property—it is a laurel wreath of victory. "And bind it upon the plough," said Pliny.

One of the great reasons why the garrulous Dibdin's riotings among rare and valuable books are, after all, so devoid of genuine in-

terest to the real lover, is that he occupied himself, to a great degree, in catering for men with measureless purses; hence the patrician odor of "plush linings," "crushed levant," "spotless India proof before letter," and editions "*de luxe*," rather than the more plebeian smell of "old book stalls," "cellars" and "hogskin."

More celebrity has attached to the finder of an entombed literary nugget, amid the accumulated dust and filth of ages (which nothing short of the keenness of scent, the latent sagacity, of the persistent "book-hunter" would ever have brought to the light of day) than the quiet enjoyment of all that could be bought with the wealth of Crœsus. The works of Aristotle, which have had more influence on the human mind than any other writings in existence, owe their discovery—after having been lost two hundred years—to an old book collector named Apellicon, who will never be forgotten while Aristotle lasts. The priceless volumes of Quintilian, rotten with damp, amid filth and dirt, were unearthed by Poggio, equally immortal. The commentaries and orations of Cicero were found under similar circumstances, begrimed, corroded and soiled. This is also true

ARIOSTO

And I might animadvert upon the gems which have been resurrected by the book-hunter from the basement of William Gowans, in Nassau street, New York. Gowans had the largest collection of books in the world of its kind,[1] and some of these restored books, in princely wardrobes, are now the pride of the Lenox Library.

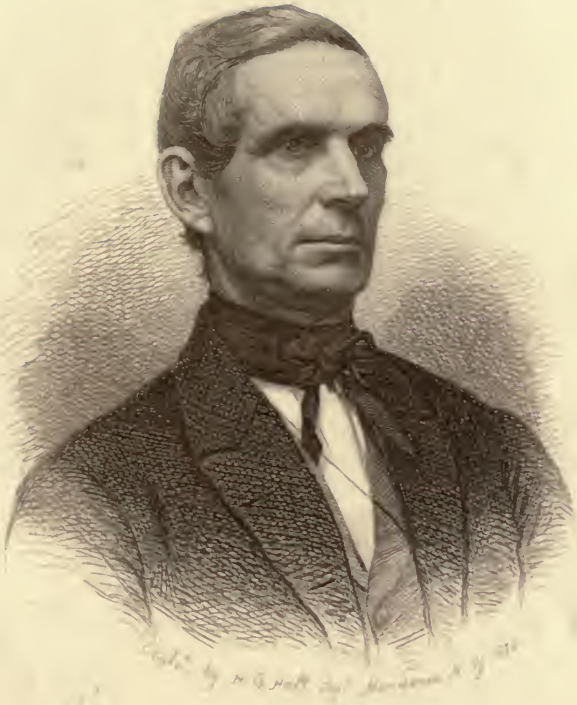
But all this is merely introductory; we deal this evening with a more special phase of the book malady.

Why I should have been selected for this work, in the presence of connoisseurs and men of superior attainment and experience in this department of art, is more than I am able to determine. I know of no commendable qualification of my own, unless it be an almost boundless enthusiasm.

There is a saying of Buffon which has been a wonderful solace to me, and I repeat it for the benefit of all whom it may concern:

enemies, Chapter II. to Water, Chapter III. to Gas and Heat, Chapter IV. to Dust and Neglect, Chapter V. to Ignorance, Chapter VI. to The Bookworm, Chapter VII. to Other Vermin, Chapter VIII. to Bookbinders, Chapter IX. to Collectors. With all these and many other enemies, is it at all surprising that whole editions have passed into the realms of the *unknowable?*

[1] The Catalogue of this collection, which was sold in 1871, was contained in sixteen parts, occupying 2,476 pages of closely-printed matter. There were 53,000 titles, and about 130,000 Vols.



William Gowans.

"I would give nothing," said he, "for a young man who did not begin life with an enthusiasm of some kind; it shows, at least, that he had faith in something good, lofty and generous from his own standpoint."

And I think it was Lord Brougham who said, "Blessed is the man who has a hobby."

My own illustrated books are all of a very humble character indeed. All small and unpretentious, there are no towering folios among them—no unique editions, no Whatman drawing-paper. Nor did it ever occur to me, in building them up, that I was performing more than a purely selfish act, or anything worthy of the least public attention. I have felt rather ashamed than exalted by my weakness.

I shall, therefore, in this essay, lay before you—

First—Very briefly indeed, the account of my life's experience in this department of art.

Secondly—Illustrations of the process of this unique book-making.

Thirdly—The names, attainment, career (and nature of the work) of the most accomplished men who have fallen victims to this infatuation.

Our theme, then, must be Illustrated Copies.

in the concrete, their styles and their growth. No matter how severely tempted we may be to enter the domain of Elzevirs, Aldines, Baskervilles, Pickerings, Chiswicks, Black-Letter, Vellum, First Editions, Large paper, Privately-printed and Uncut Copies, by the terms of our invitation we are forbid the indulgence of this unique luxury. We are also interdicted the princely libraries of our esteemed citizens, Hon. Henry C. Murphy, on American Colonial History; J. Carson Brevoort, on Early Voyages, Travels and Geography; the now dispersed collection of Thos. W. Field, on the Ethnology of the Aboriginal Americans;[1]

[1] DeBry's Grand Collection of Voyages are, as every one knows, excessively rare in a perfect state. The set of Mr. Field was the most perfect ever sold in America. The editor of Mr. Field's Sale Catalogue (Mr. Sabin) says "that this set was purchased by him at the sale of the library of the late Baron de Sobolewski, of Moscow, in 1873, since which Mr. Field has supplied some of its defects. It now lacks only two leaves in the letter-press of part XIII. Mr. Field also supplied many plates in duplicate. The publication of this great work occupied nearly fifty years. The DeBrys—father, son, and grandson—successively wrought upon this work, which was completed to and including the thirteenth part, which last is the rarest of all. A book collector of Brooklyn, the most persistent in America, has for twenty-five years vainly sought for this thirteenth part."

There was also in this collection Lord Kingsborough's Antiquities of Mexico—one of the few with colored plates. It was published at $875.

There were also eleven numbers of the Elliot Tracts. Very rare.

Of the Las Casas Tracts there were eight numbers, and about sixty of the later Indian Missions and Tracts costing from $70 to $150 each.

Engraved for T Dooley

Hen: C. Murphy

Engraved for the Democratic Review

Printed by Endicott & C

of Whitman W. Kenyon (President-elect of this Association), on Art and Art Culture; Dr. Charles E. West, on Icelandic and Anglo-Saxon Literature; Mr. Havemeyer, on General History and Political Economy; The Antiquarian and Anthropological Collection of Hon. E. G. Squier, all of which have no status under our title; and, although I much regret the drawing-in of our lines, yet it must be confessed that the field, even thus contracted, is quite broad enough upon which to discuss the ethics of our subject. No greater inspiration is necessary to an unsullied moral life than a full and absolute fellowship with an illustrated copy, full bound, by Matthews, in crushed levant, of Boswell's Johnson, or of Walton's Complete Angler — two books of noble moral repute, and which take to illustrations more naturally than any other two books in the English language.

The Grolier ornamentation, the watered silk linings, the spotless leaves, the amplitude of margins, the clean, sharp-cut typography, the charming and seductive manner in which the skill of an expert has arranged the choicest specimens in India proof of the engraver's art; leaf succeeding leaf, of the most exquisite portraits by Longhi, Nanteuil, Morghen, Houbraken, Strange, and Faithorne must broaden the latitude of humanity.

I believe "a companionship of art, whether its utterance is in sound, or in word, or in form, is a noble and moral association; its culture penetrates and mingles in the very currents of our blood."

And, notwithstanding all this, I still regret that I must take the circumscribed path of the specialist, and turn my back upon the broad road which leads me to the glorious uncut copies of Sir William Jones, Wilkinson, Ferguson, Brunet, Purchas, De Bry, or the twenty-seven gorgeous volumes of L'Art, which rise up in all their rough, half-Roxburg majesty before me.

But our mission here is monographic. We do not come as idolatrous disciples of the honest old James Granger, the Vicar of Shiplake;[1] we have been redeemed from "bookmadness," and are inexorable in our

[1] The first book ever illustrated was by James Granger. It was Granger's Biographical History of England, from Egbert the Great, and was first published in 1769—quarto, in 2 vols. It has since undergone four impressions, the last being in 1804—octavo, in 4 vols. A continuation of the same by Rev. Mark Noble, was published in 1807, in 3 vols. So that if the lover of rare and curious prints gets possession of these volumes, with Ames' Catalogue of English Heads, 1748; Walpole's Catalogue of Engravings, 1775; Burnley's Catalogue of Engraved Portraits, 1793, with Catalogues of the Collections of Mr. Barnard, Sir W. Musgrave, Mr. Tysson, Sir James Winter Lake, and a little work—the Print Collector—edited by Robert Hoe, Jr., of New York, 1880, he has put himself in the way of becoming a print collector.

SIR WM JONES.

Wm Jones.

Painted by Sr Joshua Reynolds P.R.A. Engraved by A. Raffet

London Published by Thomas Kelly, 17 Paternoster Row 1830

resolve to buy no more books, even though we die broken-hearted. But humanity is weak; for—

"Five hundred times at least, I've said,
My wife assures me, 'I would never
Buy more old books.' Yet lists are made,
And shelves are lumbered more than ever.
Oh! that our wives could only see,
How well the money is invested
In these old books, which seem to be
By them, alas! so much detested."

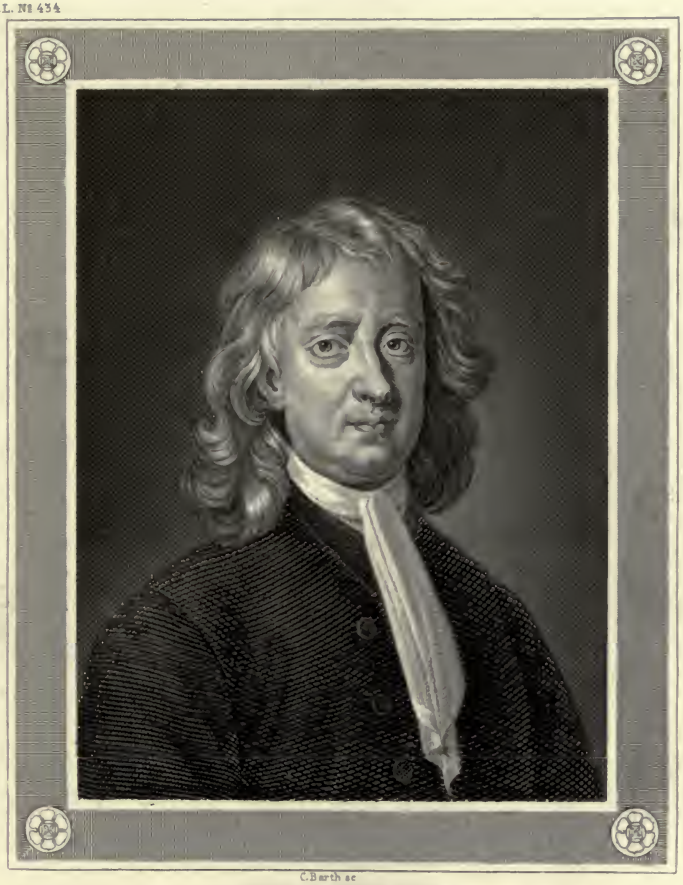
Nearly forty years ago, I began amusing myself with books by adding an occasional print. Private illustrating was almost an unknown passion in this country at that time. What I mean by privately-illustrated books is books in which prints are inserted which do not belong to the book, but which are pertinent to the subject treated. Under this method,

"Sometimes the pictures for the page atone,
And the text is saved by beauties not its own."

My first illustrated book, was Giraud's Birds of Long Island, a work somewhat distinguished for its scientific accuracy, for the materials of which I dismembered the rare and splendid quarto volume belonging to the Natural History of the State of New York. For this piece of vandalism I have never

forgiven myself. This was my first little folly. I have committed many and greater since; nor is that man an orthodox collector, or a true bibliophile, who has not at some time committed a great and foolish extravagance. There are one hundred and forty-seven prints inserted in the text of this book, which is only a common octavo, published by Wiley & Putnam in 1844. It is now very rare. Few persons in this room have ever seen it. But, however great the folly in destroying so valuable a book for so insignificant a one, the knowledge incidentally acquired in the science of Ornithology while engaged upon it was most thorough, and was, maybe, a full, or more than a full, compensation for the mischief otherwise done. I have never been proud of the book, and seldom show it; for no man of culture, especially if he be a naturalist, fails to reprove me for this act—so similar to that of the foolish old lady who cut up a new garment to mend an old one. And I have no doubt some who have seen it, and whose excessive good breeding restrained them from outward demonstration, have inwardly applied to me the words of Sir Isaac Newton, to his little dog Diamond, who, during his absence from his study, threw down a lighted candle among

Mr C.L. Nr 434



C.Barth sc

ISAAC NEWTON

his papers and destroyed the labor of years of the great philosopher. "O Diamond! Diamond! thou little knowest the mischief thou hast done."

My last book, which is still unfinished, is a large paper copy of Dr. Henry R. Stiles' History of the City of Brooklyn. It was commenced twenty years ago. A great number of the prints were collected before the work issued from the press. Although elegance has by no means been neglected in the *ensemble* of this book, beauty was not the great prime object in view, but the preservation of perishable and perishing material of value relating to the city of Brooklyn. I have added to the original work about two thousand three hundred pages of various kinds of matter and decorations, mostly portraits and prints of old historical landmarks. There are seven hundred and eighty prints, two hundred and sixty pages of new matter in manuscript, sixty photographs, fifty-one old maps (some of them unique), twenty-two original sketches and water-colors, besides original letters, etc. The original three volumes have been extended thus far to nine. The cost of the work up to the present cannot be much under two thousand dollars, and an approximation to the number of

shekels it would take to ransom it under the methods of Bangs, Merwin & Co., providing there is no greater public appreciation of my labor than of Dr. Stiles', in its original production, would be about one-twentieth of the cost in labor and money which have been bestowed upon it. During this interval—thirty-odd years from the production of my first illustrated book and the present—I have done more or less illustrating, probably sixty works in all, or about one hundred and twenty volumes, although a catalogue of the books in my library, which have more or less undergone this process of mutilation, would possibly exceed three hundred.

If I may be permitted, without taxing your patience too much with personal relations, I should say that my love of books was divided between the mere love of having them and the love of using them; hence my passion for illustrated books (which, as a general thing, are useless for study) took such direction as led to making them of more actual service, and more cyclopædic in their character: consequently my love passed, by gradations, out of the pure artistic into the scientific.

The love of book illustrating is an absorbing, fervid passion, indigenous to high emo-

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A. Dürer pinx. Ph. Wait[illegible] sculps.

ALBRECHT DÜRER

EIGENTHUM & VERLAG DES BIBL. INSTITUTS IN HILDBURGHAUSEN

tional temperatures, and hence cannot thrive in the bleak and nipping atmosphere of science. It required too much artificial warmth, too much hot-house nurture, for healthy progress under my amateur methods in science; and, finally, it died out altogether. It may not be uninteresting to mention a few examples in this department, marking the stages of decline and surrender of a love for art, to science, a capitulation of Durer, Rembrandt, Hollar, Stothard, and Durand, to Darwin, Huxley, Tyndall, Wallace, Comte, and Spencer.

Among the books illustrated by me, which mark the decline—the transition—are Pettigrew's History of the Egyptian Mummy, large paper; this is a large quarto, and an admirable book; Ancient Symbol Worship, Phallic Idea in the Religion of Antiquity, a rare and ex pensive work; Taylor's Bacchus and Eleusinian Mysteries, illustrated by a few prints, all proof; Squier's Serpent Symbol in America, octavo, a very scarce book, and indulgently illustrated; Cabrera's Ruins of an Ancient City near Palenque, Central America; Dyer's Pompeii, illustrated entirely with photographs taken under my own direction, quarto. There is among illustrators a strong prejudice against photographs,

and they certainly are not the most desirable illustrations for books, for the reasons—first: Their liability to fade; secondly, they are not works of art. But, when faithful representation is the great object to be obtained, the photograph is invaluable. This book of Dyer was illustrated sixteen years ago, with photographs taken by a Neapolitan operator, and inlaid through a special and ingenious process by Toedteberg. They are as fresh and sharp to-day as when first inserted in the book. And this is also true of several books in my collection, illustrated entirely with photographs taken in Europe. Under no consideration do I think it desirable, however, to illustrate the same book with a mixture of engravings and photographs. Nor do I deem it the highest taste to illustrate the same book with engravings, drawings, and original sketches, unless it be as specimens of work from the hands of the same artist. The most elegant books are those uniformly illustrated in the same style of art.

And now having finished our chapter of egoisms, we will pass on to *Illustrated Books*, Illuminated Palaces, and the methods of their construction. There are no general rules, no formulas, no beaten paths in this department of art—taste and genius are its only guides.

Edward Everett.

Suppose we are in possession of a book privately printed, the edition being limited to one hundred and fifty, an octavo printed on Holland paper, and unbound, in sheets. It is a sketch of the life of Edward Everett. Before sending to the binder, it occurs to us that it would be interesting and enhance its value to have a faithful portrait of Edward Everett as a frontispiece—a contribution from our own hands—a testimonial of our regard for this accomplished gentleman and scholar. After a little search in print stores, we find one, a head and bust (very good) engraved by Cheney. It does not, however, stand the test of our criticism, and we determine upon further search for another. We finally obtain one by Parker, and another by Jackman. We are by this time becoming interested in the pursuit, and beginning to feel that we are no longer amateurs in our knowledge of engravers and their works. We continue our search, and find another portrait by Pelton (a poor one); then another by Smith—the last a folio; then another fine impression of a beautiful unfinished portrait of Edward Everett in his youth, by Gilbert C. Stuart. So we go on getting prints, and acquiring knowledge of engravings and engravers, developing un-

consciously an enthusiasm for our work, until we have twenty-seven engraved portraits of Edward Everett, illustrating his life from the age of sixteen to sixty. At this stage of our work an old print collector calls upon us, and politely allows us to look over his small collection. Fortuitously, we find a print of the birthplace of Everett, and also one of his library; these, of course, we must have. We also find one of his uncle, T. W. Perkins, and a few of his contemporaneous literary friends, all mentioned in the text of our book: of course we want them, and we buy them. Our collection has now reached seventy-five prints in all, and has cost us about twenty-five dollars—an enormous sum for one book. This being our first experience, and not familiar with the perspective of the subject, we begin to suspect that ruin lurks in this book-illustrating, and we resolve upon carrying the folly no further. In another week, however, we have fairly recovered from the last extravagance, and with the old passion revived and recruited, we enter more extensively the field of contemporaneous literary friends, poets, and compatriots of our hero, and of persons mentioned and referred to in our book. Thus we go on, alternating between this alluring mania and our good

Engd by H W Smith

Yours Obed.t Son —

W Perkins

resolves, until we have collected nearly five hundred prints, at an expense probably of one hundred and eighty dollars, many of which prints are too large, others too small, for our book. To reduce the first is a simple process—to extend the latter is our first real difficulty; but it must be overcome—they must all be brought to a uniform size with our book. For this service, we call to our aid the professional man—the inlayer—of whom there are but three in this country worthy of mention—Messrs. Trent, Toedteberg, and Lawrence, all of Brooklyn. The work turned out by these gentlemen is of the first order, far superior to that of the best English and French inlayers. We call upon one of these gentlemen with our prints, and lay our plans before him. He being busy, we are advised to call again; in the meantime he will look over our collection, and determine the best course for us to pursue. We call again, and out of our five hundred prints he has discarded three hundred, as not of sufficient pertinency or worth as works of art, to enhance either the beauty or value of our enterprise. We defer to his opinion, and more than half our purchase is thrown out. Two years' more experience in the business, and we defer to the opinion of no man. He also advises us that

it would not be in good taste to cut the large prints down to the size of the book, but that it would be better leaf by leaf to build the book up. There are some wood cuts of superior quality in the collection taken from illustrated papers, magazines, etc., which it would be desirable to preserve; but they have printed matter on the back, rendering them inadmissible in their present state. He informs us that he is acquainted with a process by which he can split the sheets of newspaper, and take the print (text) from the back. Again, some of our prints are "foxy"—that is, spotted, soiled, and must be cleaned to make first-class work; all of which we conclude to have done, and which entails an expense of about ninety dollars.

The process mentioned of inlaying the text and prints may be briefly described, as follows: first is the selection of paper of the proper quality, and the size to which our book is to be extended. The leaves of the book being of uniform size, the inlaying of it (that is, the text) is, of course, a simple repetition of the operation as many times as there are leaves in the volume. Not so, however, with the prints; no two are probably of the same size or shape—square, oblong, round, oval, and some irregular—thus every

print requires its especial treatment. After the prints have been neatly cut down to their required shapes, then the outer edges are bevelled, the bevel extending about one-quarter of an inch upon the margin of the print. This is performed with a knife made for the purpose. An opening is then cut into the sheet of the size and shape of the print, making an allowance for a quarter of an inch lap on the inside, which is also beveled to conform with the print. These outer edges are then fastened together with paste, made of rice flour. Rice paste is considered more desirable, for the reason that it retains its whiteness when dry. They are then placed under gentle pressure until required for use. The splitting process is performed by pasting the sheet to be split between two pieces of stuff, and in separating the stuffs one-half adheres to each side.

In about six weeks we receive our book and prints, built up, extended, inlaid, or cut down to a uniform large quarto. Nothing can exceed its beauty; to say that we are proud of it, does in no sense express our emotion; it is our realization of a grand ideal. Our prints must now be placed to the text, and numbered or paged, to guard against displacement in the binding process.

Here, so far as possible, it would be well to observe chronological order in the arrangement of the portraits. A harmony as to seasons of the text—and views must not be disregarded—a Summer view, and a Winter text, are incongruous. It is also preferable to use prints which were engraved contemporaneously with the events of the text; it gives additional interest, as well as historic value. These observations apply to books like our Everett, illustrated entirely by portraits and views already extant, and which have only to be selected; the proper historical arrangement and disposal of which, however, require no ordinary skill in even the simplest book. Having now collated our prints and text, we discover that we have too much material for one volume, and we determine upon having it bound in two. To this end a new title-page becomes necessary for the additional volume. This can either be printed in fac-simile, or made with a pen and ink by an expert. Of this class of experts my acquaintance is limited to one representative only—Mr. Charles B. King, 33 Perry street, New York—who will duplicate a title-page or copy text with unerring exactness. Obtaining our title-page, our book is complete and ready for the binder.

Shakespeare.

Engraved by Augustus Fox
from a Picture painted by L. Stothard R.A.
from the rare Print by Droeshout.

Published by William Pickering 1825.

And now, notwithstanding we have just cause to be proud of our accomplishment, let us not suffer the notion to run away with us that we have mastered the science of book-illustrating. All that we have accomplished is merely elementary — the A, B, C of the art—for I believe the higher attainments are never properly acquired, except through these smaller beginnings. Gentlemen with unlimited means within their control have confessed to me that their mistake was in commencing with Shakspeare, Boswell's Johnson, Dibdin, or Walton, before they had mastered the elements. There are no graduates, and no degrees conferred, in this school; the field is as broad and boundless as contemporary art and literature. There are books—proper books for illustrating—which require the illustrator who has the boldness to enter the realms of original sketches and drawings to comprehend the exploits of chivalry, the fairy legend, the solemn allegory, or the science of antiquarian research, not less than the author himself. He must have all the tenderness of Walton, the patriotism of Washington, brave the tempest with King Lear, laugh with Cervantes or Rabelais, grieve with Thomas à Kempis or Jeremy Taylor, toil up the hill of science with New-

ton, Herschel, Leibnitz, Draper, Proctor and Lubbock—in other words, he must have a love for his work, without which it cannot rise above a mere pretence, a picture-book, a soulless mechanism. And even with books in which we do not attempt to illustrate these sentiments or emotions, they must be felt and appreciated, that we may avoid the violence which, through ignorance, we might otherwise commit.

But our Everett must go to the binder, in the selection of whom care must be observed; for every bookbinder has an individuality and a method, not consistent with all classes of work nor with all tastes. Nevertheless, a first-class bookbinder is more than a mechanic—he is an artist; and there are men who have immortalized themselves in the bibliopegic art, as Payne, Dawson, Hering, Faulkner, Mackinlay, Lewis, Bedford, Riviere and Zaehnsdorf, in England, and Derome, Bradel, Niedree, Duru, Capé, Lortic, Nodier, Koehler and Bauzonnet in France; and we have some in America, as Matthews, Bradstreet, Smith, Macdonald, Pawson & Nicholson. Not all the violence of Rembrandt, Hayden or Claude, in light and shadow, excel in effect, at first blush, some of the marvelous creations in the art of bookbinding

Published Feb.ʸ 1, 1785, by I. Sewell, Cornhill.

LA FONTAINE.

Hyac. Rigaud pinx.t Landon. deux.t

and book decoration; and there was a period in Europe during which the rage for fine bindings reached a greater pitch of absurdity than it ever has for books or paintings—that is, they were held at and fetched more fabulous prices.[1]

[1] The finest specimen of bibliopegy of the eighteenth century, the masterpiece of Derome, is a copy of the Contes de La Fontaine (1762, 2 volumes, 8vo, bound in citron morocco, with compartments in colors, representing fruits and flowers). For this copy M. Brunet paid six hundred and seventy-five francs, at the Bédoyére sale. It was bought for seven thousand one hundred francs at his own sale, by Augustus Fontaine. A Bordeaux book-collector gave ten thousand francs for it, and afterwards sold it to an American banker. It was sent to auction a little while after, and sold for thirteen thousand francs. We shall hear from it again.

I will give a few examples of the prices realized for books at the Brunet, Didot, and other French sales, 1878—thanks to their bindings.

Biblia Lutetiæ (1545, 2 volumes, 8vo), three thousand francs, bound by Lortic. It brought seventy-nine francs at a subsequent sale, in plain garments.

Xenophontis Opera (H. Stephanus, 1581, folio, in beautiful old binding) fetched six thousand francs. It has little or no value in ordinary condition.

The Sainte Bible (1707, 8 volumes, small 12mo, bound by Padeloup in citron and green morocco), fetched two thousand and fifty francs; another copy, bound by the same, two thousand seven hundred francs, while a plainly-bound copy sold for five hundred and fifty francs.

Hors Beatiss Uirginis (small 8vo, Aldus, 1497, in a handsome binding, by Trautz Bauzonnet), three thousand francs.

Montaigne—Essais (Paris, 1588, 8vo, bound in morocco by Du Seuil), four thousand francs.

At the Turner sale, 1878, the New Testament of Migeot (1667, 2 volumes, bound by Boyet), fourteen hundred and thirty francs.

Moliere—Œuvres (Paris, 1666, 2 volumes, bound by Trautz Bauzonnet), six thousand francs.

The Controverses des Sexes Masculin et Feminin (Toulouse, 1543, bound by Neidree), fifteen hundred francs.

Les Fais et Prouesses du Chevalier Jason, bound by Raoul Lefèvre, seven thousand six hundred francs.

Le Livre Appelé Mandeville (Lyon Buyer, 1480, bound by Thibaron), six thousand two hundred francs, at the Turner sale, 1878.

Monstrelet (Paris, A Vérard, no date, 2 volumes, bound by Lortic), thirty thousand five hundred francs. The same work, in vellum, at the MacCarthy sale in 1817, for $300.

The Roman de la Rose (small folio, without date ; in morocco, by Capé), sixteen hundred and fifty francs. Same (in handsome binding, by Trautz-Bauzonnet), five thousand five hundred francs. Same (Paris, sumptuously bound by Lortic), eight thousand francs. The highest price it was ever known to fetch prior to 1830 was thirty pounds nine shillings.

Lestrif de Fortune (1477, bound by Chambolle Duru), twenty-one thousand five hundred francs.—*Bibliomania at the Present Day in France and England: J. W. Bouton*, 1880.

In the South Kensington Museum there is a fine collection of rubbings from ancient bookbindings presented to the Art Library by Mr. H. S. Richardson. In the Prince Consort Gallery is a small book cover—probably used for a Missal—of gold, with translucent enamels, representing the creation of Eve, etc., which is said to have been the property of Queen Henrietta Maria. The price paid for this beautiful specimen of goldsmith work was $3,500.—*Cundall on Bookbindings* (1881 : *London*).

In 1872, M. Chambolle Duru brought an action in the Paris Court against Count de Montbrison, to compel the payment of the following bill: Of $480 for binding a copy of Œuvres de Bernard de Palissy, in a single volume ; $280 for Les Faiences de Henri II., also in one volume. The Count thought the sum excessive, and refused to pay. The judges appointed Trautz Bauzonnet to examine the work and give his opinion. He reported: "I think the charge for this labor, both manual and intellectual, very moderate. I would not myself undertake to do it for the price." The tribunal gave a verdict for the plaintiff of $760.

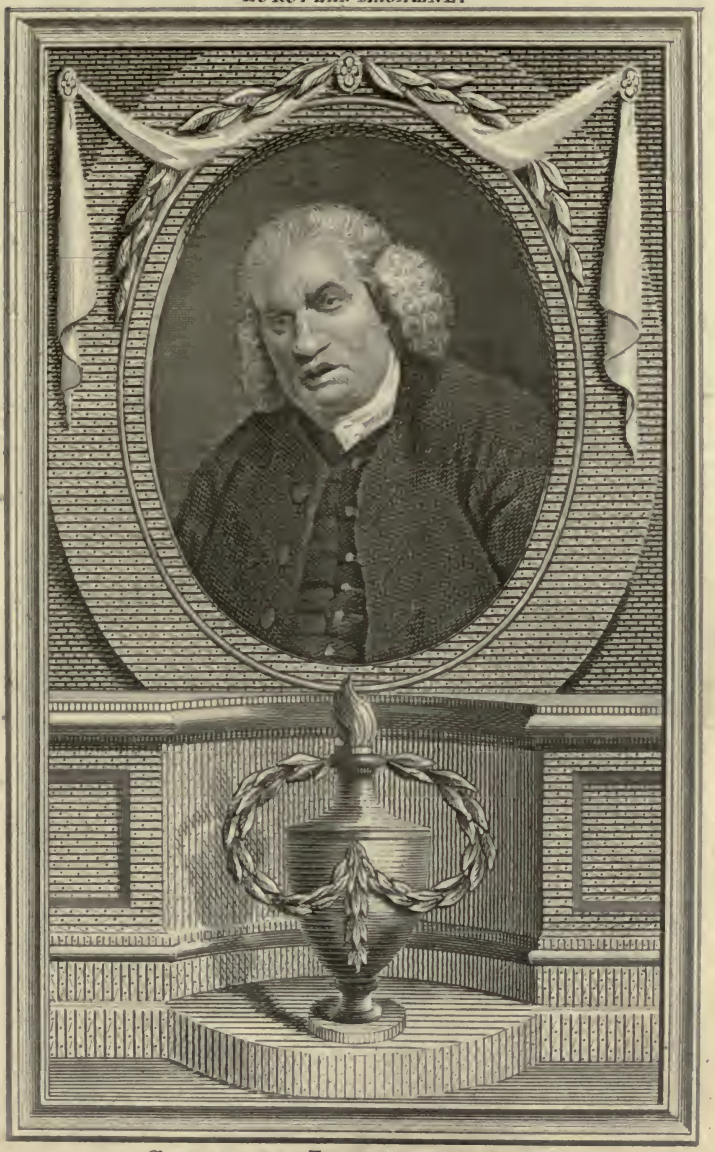
A curious trial has lately been held (1874) at the Tribunal de Commerce de la Seine, relative to an Aldine Horace. M. Gromier, a bookseller of Bourg (Ain), purchased in a sale with some other books, which he bought for a trifle, an

Aldine Horace, dated 1509. He placed it in a book-cover of Grolier, which had adorned another work, and priced it in his catalogue at 500 francs. It was purchased by the Comte de Jonage. M. Bachelin-Deflorenne, the well-known buyer of old and curious books, applied for it to M. Gromier, who referred him to the Comte de Jonage. The last expressed his willingness to part with it at the price of 2,200 francs, and sent M. Bachelin-Deflorenne, at the same time, a designation of the book, setting forth that it was a Horace of Aldus, dated 1509, in a Grolier binding of red morocco, with his customary inscription—"Johannis Grolieri et Amicorum." On receipt of this description, the bargain was concluded; but when it was once in his possession, M. Bachelin-Deflorenne declared that his employers refused to accept the volume; that, although the book was edited by Aldus, it was not in a Grolier binding made expressly for Grolier, and that the book had never belonged to Grolier. The Comte de Jonage persisted in his demand to be paid the 2,200 francs, declaring that he had concealed nothing from his purchaser; that the description which he had sent M. Bachelin-Deflorenne was perfectly correct; that the Horace edited by Aldus in 1509 was in a Grolier binding, and that he had only guaranteed the date of the edition and the authenticity of the binding, and that M. Bachelin-Deflorenne, an "expert" himself, must have well known, from Leroux De Lincy's catalogue of the Grolier library, that the only edition of Horace which belonged to Grolier was of the date of 1527, and not 1509. It was in vain that M. Bachelin-Deflorenne pleaded it was not likely he should have given the Comte de Jonage 2,200 francs for a made-up volume, for which it appeared the Count had paid only 200 francs. The tribunal gave the following judgment: "That the book answers the description furnished by the Comte de Jonage, upon which the bargain was concluded, and that if the defendant pretends that he should have had a book with the text of 1509 and primitive binding, the error is his. In his profession of bookseller—and especially of old books—he should have known that the only edition of Horace that belonged to Grolier was that of 1527; that, as the parties had agreed upon the price, the sale was good; and that, consequently, the defendant is sentenced to pay the 2,200 francs claimed, with interest and costs of suit."—*Am. Bibliopolist.*

Nor are bookbinders always indifferent to the contents of the books which they bind. A few years ago I sent a privately-illustrated book to William or Robert W. Smith (I have now forgotten which), for binding, into which I had inserted, among many others, a portrait of Sam Johnson. The text called for Sam Johnson, an eccentric dramatic writer, born in Cheshire in 1705. But, relying entirely upon the index of the book, and being ignorant of this Cheshire Sam, I had inserted the portrait of our Sam Johnson, the lexicographer, of Litchfield, born in 1709. This was an unpardonable blunder. In a few weeks, however, I received a parcel containing the portrait and a note from Mr. Smith announcing, in an exuberance of good-natured sarcasm, that I was "probably as ignorant of the fact that there were two Sam Johnsons as that this was the wrong one." [1]

The most grievous of all the evils which we are called upon to endure at the hands of the bookbinder is the great length of time

[1] How gratifying this vigilance of the modern binder, amid the indignities perpetrated upon books in former times —an early black-letter fifteenth century quarto on Knighthood labeled "Tracts," or a translation of Virgil "Sermons." The Histories of Troy, printed by Caxton, still exists, with "Eracles" on the back as its title. The words "Miscellaneous" and "Old Pieces" cover many an invaluable work.—*Enemies of Books.*



SAMUEL JOHNSON L.L.D.

Nat. A.D. 1710. Ob. Dec.r 15. 1784.

Published June 1.1785 by I. Sewell, Cornhill.

he requires in which to complete his work, and his perfect unconcern at all our solicitations for expedition. Should we send our book to Bradstreet, we may depend upon it being returned to us in about two months. If to Pawson & Nicholson, Philadelphia, three months. If to Robert W. Smith, New York, or Macdonald, Boston, four months. If to Matthews, *never!*

The cost of binding our book in full crushed levant—and it can make a stately appearance in full dress only—will be about thirty-five dollars per volume, or seventy dollars for the two.

Now, when we come to foot up, we find that, in ready cash, our little elementary folly has cost us just three hundred dollars, which is by no means an extraordinary sum. The question, therefore, arises: "Is it worth it?" I think it is; for, mark you, we are to credit upon this account two years' pleasure in this refined pursuit, enlarging and expanding the mind, and leaving enduring traces of taste and character, with the entailment of no evil consequences, which would otherwise probably have been spent in greater follies, with none of the culture.

Having now led you through the rudimentary stages of unique book-making, we will

review the mighty book collectors of New York and its vicinity, with some of the peculiarities and liabilities of their giant productions.

Man has been distinguished from the rest of creation by naturalists, according as his various attributes were presented to them; as "a two-legged animal without feathers"—as "an animal who uses tools"—as "a cooking animal"—and as "a reasoning animal." But, from the standpoint of this evening, I think a designation of quite as universal adaptation would be a *collecting animal.* He makes collections of everything — old books, autographs, coin, armor, firearms, pottery, clocks, watches, walking-sticks, jewelry, snuff-boxes, fiddles, old stoves, frying-pans, etc.[1] I do

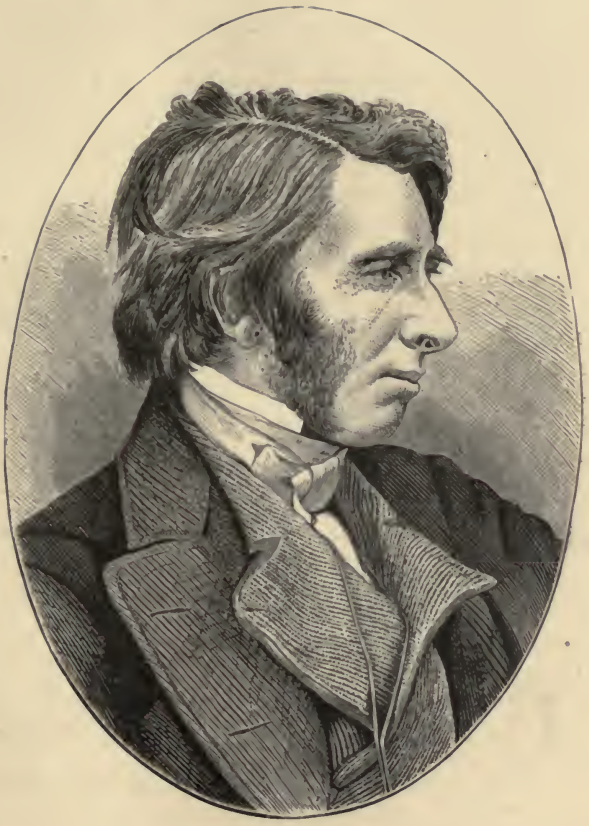
[1] A Sensible Hobby.—There are gentlemen of high intellectual attainments whose entire lives are devoted to the collection and investigation of *diatomaceæ.* Of this beautiful infusorial silicate, trembling between the animal and vegetable kingdoms, there have been discovered in Europe over 4,000 forms, and Asia, Africa, Polynesia and America will quadruple, probably, this number. And, when we reflect that no organism on this earth presents such a variety and beauty of structure and form, and such richness and grandeur of complexion, we are not surprised at their attractiveness. Their size, it is true, is against them as popular hobbies, varying, as they do, from $\frac{1}{300}$ to $\frac{1}{800}$ of an inch. And yet, among the gentlemen mentioned, there are those whose highest ambition it is to possess every variety of this beautiful creature, and whose lives are given over to its accomplishment. The great economic value of this hobby over books and old stoves is apparent, when we consider that over 60,000,000 of these little creatures can be stowed away in a lady's thimble.

not, however, desire to be understood as intimating that there is any special merit, virtue or genius in mere collecting. It is genius which fabricates from these vast accumulations, methods and history in Art, Archæology and Ethnology. It was the quarry-man, the stone-mason and the ironmonger who collected the materials for the Brooklyn Bridge, but it was the synthetic intellect of Roebling that hung it in the air.

From my experience with men and collectors of fine books and works of art, I should say that the pleasure does not cloy with possession, like most of the other pleasures or hobbies of this life; there is always a residuum of intrinsic worth or adequacy after the passion has subsided, something solid all the way through, which distinguishes it from other fleeting and hollow pleasure. It does not turn its back upon us in adversity—"it never alienates our friends or embitters our enemies," and never dishonors our morality.

You remember the little girl in *Punch* who, when she discovered that her doll was stuffed with bran, declared everything in the world hollow, and wanted to be immediately put in a nunnery. And the wisest man who ever lived—King Solomon—had a like experience. And there are thousands of men who fre-

quented the Prospect Park Fair Grounds and the Sheepshead Bay Racing Park during the past season, in search of pleasure, whose experience is very much like that of the little girl in *Punch*—maybe something worse. It is not my intention, however, to intermeddle with any man's pursuit of happiness; but some of these people so splenetically sneer at bibliolatry as an unproductive and ruinous hobby, and refer to wasted lives so carpingly, that it is a relief to take them at disadvantage when the regrets of a badly-invested stake, or the remorse of a "gilt-edged" debauch, or a general and aggregate self-condemnation chance to be on; to pinion them up against the wall, where they cannot escape themselves, label them, and let them volunteer the honest confession that they would have been more morally, more honorably and more profitably employed in collecting old "frying-pans." I know men who, under my own observation, have grown wonderfully and mysteriously rich. They are liberal, lavish their money upon their families in tawdry finery, and grow more vulgar with every dollar they spend. John Ruskin asks: "What proportion of the expense in the life of a gentleman do books bear to that of horses? What the comparative expense in



JOHN RUSKIN.

Drawn by Schnebbelie & Engraved by Sparrow

Mr. W. Hopkins Photographer &c. Lewes.

ISLINGTON.

Published by J. Bretford 107 Strand on April July 30th 1810

the supply of the library and the wine-cellar?" [1] I hope I may be pardoned this digression; it is a tribute due a wounded sensibility.

A book on Bookmadness or Bibliomania—a romance, in six parts, by Thomas F. Dibdin—extended by illustrations to two volumes, imperial octavo, two hundred and ninety-seven portraits being added,[2] bound

[1] I do not envy any man," says Blades, in Enemies of Books, "that absence of sentiment which makes some people careless of the memorials of their ancestors, and whose blood can be warmed up only by talking of horses or the price of hops. What an immense amount of calm enjoyment and mental renovation do such men miss! Even a millionaire will ease his toils, his *ennui*, lengthen his life, and add a hundred per cent. to his daily pleasure, if he become a bibliophile; while, to the man of business, with a taste for books, who, through the day, has struggled in the battle of life, with all its irritating rebuffs and anxieties, what a blessed season of pleasurable rêpose opens upon him as he enters his sanctum, where every article wafts to him a welcome, and every book is a personal friend!"

[2] Concerning this copy of the Bibliomania, Dibdin himself says: "In the town of Islington there dwelt a worthy wight, William Turner by name, a resident of Canonbury Square, within the said town. Of all lovers (I ought rather to say worshippers) of the Bibliomania, he was the most ardent, the most constant and the most generous, sparing nothing wherewith to decorate her person or to add to the measure of her wardrobe. Listen to his inventory: 'Bibliomania, small paper, in two parts, illustrated with 211 prints (now 297), every leaf extended. The same bound by Lewis, not illustrated." The first (this) copy, on the death of Mr. Turner, was purchased by Evans, the print-seller, and by him sold to Mr. Town for sixty guineas; and on Mr. Town's death it fell into the hands of Mr. Allan."—(*Wynne's Private Libraries.*) Mr. Allan's collection contained thirty-two volumes of Dibdin, nearly all illustrated.

in green morocco, extra-tooled inside and out, by Charles Lewis, Sr., of London—this magnificent book was sold by Bangs, Merwin & Co., at auction, in 1864, at the sale of the library of John Allan,[1] to whom it belonged, for seven hundred and twenty dollars. Also Dibdin's Bibliophobia, with eighty-eight portraits. And another copy of the same work. Also, Dibdin's Typographical Antiquarian—a history of Printing in England, Scotland and Ireland—extended to four volumes by illustrations. These were all sold at this sale.

Mr. Allan[2] was one of the most remarkable known collectors. Nothing escaped him; he was the Nestor, the Granger of the illus-

[1] Mr. Allan's library consisted of about five thousand five hundred volumes, among which were many Bibles, some in manuscript and vellum of the fourteenth century, Eliot's Bible, Breeches Bible, Gospel of the Four Evangelists, in Saxon and English black-letter, 1571. Tractatus Verborum, a small tract printed by Wynken De Worde, bound by MacKenzie; the Byrthe of Mankynde, in black-letter, 1540, about one hundred volumes of scrap-books.

[2] John Allan was a Scotchman, the son of an Ayrshire farmer, who, becoming discontented with the modest sphere to which Providence had assigned him in his native land, resolved to try his fortunes in the New World, and, accordingly emigrated to the United States about the beginning of the present century. Taking up his abode in New York City, his inflexible honesty, his industry and shrewd intelligence, always enabled him to obtain lucrative employment. From an humble beginning he accumulated the means to gratify his taste for books. And many years before his death he was known as a collector through the principal book haunts of Europe and America.—*Bibliopolist.*

F. Sicurac pinx.t 1824 J. T. Wedgwood sculp.t

WASHINGTON IRVING ESQ.r

trating mania in America. He displayed great judgment and delicacy of taste in the selection and make-up of his illustrated books, and they were to him more than mere vehicles of entertainment—they were Articles of Faith. In his collection was Irving's Knickerbocker's History of New York, from the Beginning of the World to the End of the Dutch Dynasty—a very difficult book to illustrate. He had inserted two hundred and seventy-five prints and etchings into this book, and extended it to folio. Many of the illustrations are in proof, and all good impressions. It was an encyclopædia of Knickerbockerian art; and was purchased by James Lenox for twelve hundred and fifty dollars. It now worthily adorns his noble collection. Also a humorous History of New York, by W. Irving, extended to folio, one hundred and seven portraits and many other prints added. It fetched four hundred dollars. And there was another copy of the same work. Dr. Francis' Old New York, or Reminiscences of the Past Sixty Years, replete with illustrations, fetched one hundred and fifty dollars at the same sale. Life of John Trumbull, in two folio volumes, one hundred and ten prints, fetched one hundred and eighty dol-

lars. Irving's Washington, five volumes, two hundred and seventy-five dollars. Here was also the Nicolas edition of Isaak Walton's Complete Angler, extended to four volumes by the insertion of two hundred and sixty portraits, forty-eight head and tail pieces on India paper, besides a number of original drawings. "It was," says Dr. Bethune, "an exquisite book," It sold for six hundred dollars. Another—the Hawkins large-paper edition, was sold at this sale. There was also Vertue's Description of the Works of Hollar, illustrated with a great number of Hollar's own engravings and etchings.[1] Also John Jackson on Wood Engraving, extended to four volumes, three hundred prints being added. And Chatto on Wood Engraving, two hundred and seventy prints inserted. Also, Burnet's History of My Own Times, four volumes, folio, three hundred and twenty-six prints added. It sold for one hundred and sixty dollars. Life of Sir Humphrey Davy, by Paris, illustrated with autograph letters and portraits of the most eminent literary men and scientific characters, including Count Benjamin Thompson Rumford, Dr. Samuel Parr, Dr. John Fothergill, Lord Cornwallis,

[1] A set of these valuable prints sold at the Tite sale for $340, and a finer set at the sale of Mr. Corser for $700.

J. W. Archer del. et sculp.

Walton at Home

Robert Burns.

Duke of Sussex, and others, in two volumes, octavo—was in the list. Of Mary Queen of Scots there were two copies.[1] Robert Burns' Life and Works, by James Currie, bound by Mackenzie, in nine volumes, with sixty portraits of Burns, sold for two hundred dollars. There were nine editions of the Bard of Ayrshire, or "unregenerated heathen," as he calls himself, in this collection, excluding the Kilmarnock edition, and all illustrated.[2] Also Walpole, in seven volumes, which fetched two hundred and fifty-seven dollars; Byron (got up in London, by William Upcott), one hundred and thirty dollars. Shakspeare was represented in this treasury of literature by eleven titles, ninety-one volumes, all privately illustrated with many thousand prints. Pope, Scott, Ramsdy, Moore, Campbell, and a great many others, privately illustrated, were also to be found here.

For bindings, Mr. Allan indulged in the

[1] One of which is now in the collection of J. Carter Brown, Providence.

[2] The esteem in which Burns is held is evidenced by the sale of his autograph Bruce's Address to His Troops at Bannockburn, commeneing "Scots wha hae wi' Wallace bled," and signed "By Rob. Burns." This address sold for $100 at the Tite sale, in London, 1874, Either Burns must have written more than one copy of this address, or the Tite copy was not genuine, for Robert Thallon, Esq., of Brooklyn, possesses an undoubted original.—*Catalogue.*

luxuries of Tarrant, Bedford, Mackenzie, Lewis, Matthews and Riviere. There was a remarkable book about Robert Fulton in this illustrated library—a Treatise on the Improvement of Canal Navigation—with examples of Fulton's original drawings, water-colors; and autograph letters of Chancellor Livingston, Benjamin West, Joel Barlow, Gouverneur Morris, Andrew Jackson, Volney Laplace and Gaspard Monge; also newspaper cuttings of the contemporaneous press.

Mr. Allan was one of the few kind, generous and simple-hearted old men whose life was made happy, beautiful and worthy of imitation for the solid and enduring qualities of sincerity and truthfulness by which it was characterized, and his epitaph is not only inscribed upon the memories of the men of his time, his contemporaries, personal friends, but he will be gratefully remembered by every book-lover in this country for generations to come; his name will be long associated with generous reminiscences of the craft. "Among his personal friends," says Bookworm in Sabin's Bibliopolist, "who frequented and enjoyed the cultured atmosphere of Mr. Allan's residence in Vandewater street were Dr. Francis, Verplanck, Duyckinck, Peter Hastie, Mr. Lossing, Mr.

FULTON

(ROBERT).

QUELQUES CONTEMPORAINS.

(Dates de mort.)

1790. Franklin.	1810. Montgolfier.
1794. Lavoisier.	1812. Joël Barlow.
1798. Washington.	1819. James Watt.
1799. Galvani.	1821. Napoléon.
1805. Benjam. West.	1825. Jenner.

E. A. Duyckinck

Proof.

20 Adelaide Place

October 23. 1877

My dear Lewis,

If you will send me in before the Books of Engravings and will then call upon me we can consult further as the matter. I should like to look them over again anyway

Yours truly

Ernest A Duyckinck

Mr E C Lewis

Putnam, Dr. Hoecker and Dr. Anderson, the father of American wood engraving, and others." [1]

The venerable Evert A. Duyckinck, of New York, now deceased, the personal friend and compatriot of John Allan, passed his life in an atmosphere of literature. He founded the *Literary World* in 1847, and published the Cyclopædia of American Literature in 1856. He illustrated a great many valuable books, all of which are now in the Lenox Library, pursuant to a provision of his will.

It was the original design, in this Monograph, to limit researches to the city of New

[1] The following note, containing some very interesting facts concerning Mr. Allan, and which will explain itself, was written immediately after the first report of this lecture in the *Brooklyn Daily Eagle*, in December last:

"PHILADELPHIA. December 11, 1880.
1520 Spruce St.

My dear Mr. White:

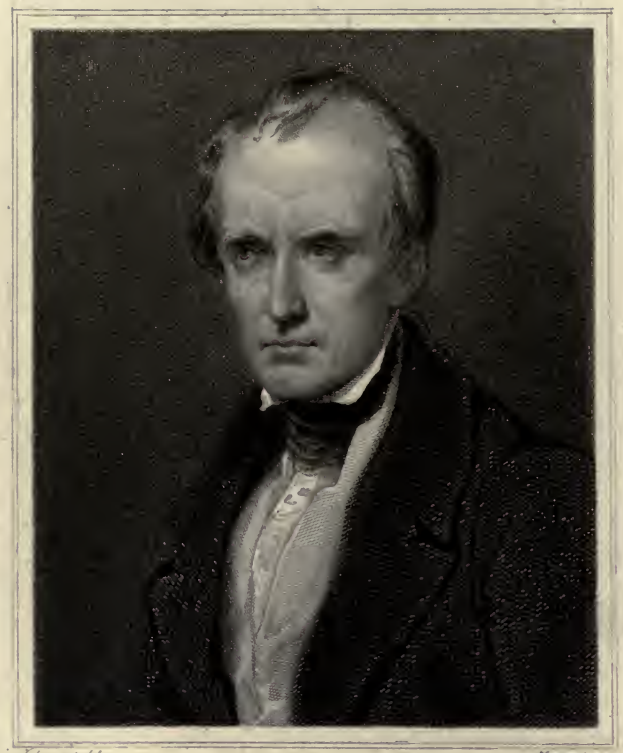
The newspaper article you were so kind to mail to me, I can assure you, was very interesting to me. I was very intimate with Mr. Allan, mentioned as being one of the first collectors and illustrators in this country. He died from the effects of a shock received from fright during the bounty riots in New York, about 1863. I had the pleasure, about seven years before his death, of being one of a surprise party that met at his house to celebrate his eightieth birthday. Among the number was the late George P. Putnam, Benson J. Lossing, Mr. Menzies, John and Thomas Moreau, in all about fifteen in number. I illustrated his life, written by Jno. B. Moreau for the Bradford Club, of New York. F. J. DREER.

To G. C. White, 690 Broadway, N. Y."

cle portrait of Thomas Paine," of which only twenty-five were printed.

There was also the collection of John A. Rice, of Chicago, with its nineteen-hundred-and-twenty-dollar Dibdin, in six thick volumes, bound in olive morocco by Lewis, of London,[1] and purchased by an unknown lady of Massachusetts. Also Spooner's Dictionary, a

[1] A Biographical Antiquarian and Picturesque Tour in France and Germany, by Thomas Frognall Dibdin, F. R. S., S. A. This was a wonderful book, 3 volumes, royal octavo, large paper, enlarged to six very thick volumes, beautifully bound in the best style of Charles Lewis, in olive morocco, beautifully tooled inside and out, vellum linings and fly leaves. It contained numerous portraits, prints, vignettes, all choice proofs, with an extraordinary series of prints in various stages of engraving and the same print, very frequently in two, three and four different states—viz., etchings, unfinished proofs, proofs before the letters, proofs upon India paper, and impressions after the plates were cancelled, with the faience print colored after the original drawing. It has also the series of groups illustrating the physiognomy, manners and character of the people of France and Germany, by G. R. Lewis, 60 prints proof, upon India paper, with numerous duplicates, in various stages of engraving, some of which were altered, and a privately-printed statement respecting the prices he charged for the sketches and drawings for this work, which was afterward suppressed. It contains upwards of one hundred and thirty-five original drawings, by the following eminent artists: Two in colors, by N. Bevin; 27 in colors, by T. Bury; one in pen and ink, by Correy; one in pencil, by Dr. Dibdin; 7 in colors, by B. Ferry; 6 in colors by G. Jones; 22 original tracings, by G. R. Lewis; 2 in colors, by T. Mercer; 6 in colors, by J. P. Neale; 15 in colors, by W. Price; 32 in colors, by A. W. Pugin. Also, further by 230 portraits and etchings. This book was formerly the property of Sir George H. Freeling, Bart., London, and he was over twenty years in gathering the material, sparing neither labor nor expense to make it the finest book in existence.—*Rice Catalogue.*



Tchannet del. Hopwood sc.

FENIMORE COOPER

Publié par Furne, à Paris.

THE AUTHOR OF "THE SPY."

Engraved by Thomson from an Original Drawing.

J. Fenimore Cooper

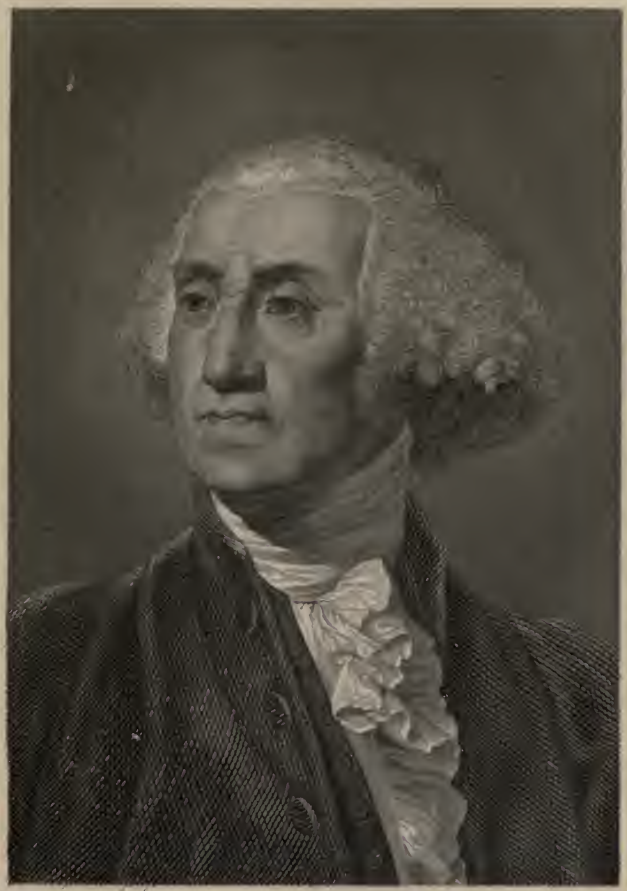
London. Published in the New Monthly Mag.e by Colburn & Bentley April 1 1831

Biographical History of the Fine Arts, in ten volumes of seven hundred dollars, purchased by the same lady, who modestly confesses to slight symptoms of bibliomania; likewise the History of the United States Navy, by J. Fenimore Cooper, in two volumes. There are two sets of this last work. Nothing can exceed the magnificence of a little volume, by Schuyler Hamilton, entitled History of the National Flag, inlaid to quarto and containing sixty-nine inserted prints, many proofs on India paper, with a great variety of designs for flags, and for the great seal, bound in green levant by Pawson & Nicholson. Also memoirs of Lieutenant-General Winfield Scott, LL. D. This elegant book, of which one hundred copies only were printed, is illustrated by seventy rare prints, inserted, bound in half red levant by Matthews; Irving's Washington, five volumes, quarto, extended to ten, with forty-five different portraits of Washington, bound in blue morocco (more fully described in the Andrews Collection, of which it once formed a part). Here was also Duyckinck's Cyclopædia of American Literature, extended to five volumes, with two hundred and ninety-seven portraits, views and autographs inserted, in half brown morocco; it fetched three hundred and twelve dollars.

This library, with its three hundred privately-illustrated books, sold for forty-two thousand dollars—a nice little deficit of many thousand dollars on its original cost.

The collection of Andrew Wight, of Philadelphia, although long since dispersed, deserves honorable mention. It was in many respects a remarkable collection. It contained Irving's Washington, extended to ten volumes by the insertion of fifteen hundred illustrations. One hundred and fifty-one portraits of Washington, sixty-two of Franklin and eighteen portraits of Washington Irving (unbound), sold in 1864, for seven hundred and seventy-five dollars. Here was also Everett's Life of Washington, illustrated.

This beautiful set of Washingtoniana was supplemented by Sanderson's Signers of the Declaration of Independence, in nine volumes, royal octavo, said to have been the finest copy ever sold. Also another copy of the same work, extended to nine volumes. Also a Biographical History of England in six volumes, with three hundred prints inserted. This famous book was the first book known to have been privately illustrated. It was the work of James Granger, the Vicar of Shiplake, in 1769, from whom sprang the present race of Grangerites.



G. Washington

Printed and published by J. J. Lange at Darmstadt

Mr. Wight also illustrated Clarendon's Rebellion, extending it to ten volumes.

Nor can we entirely ignore the now dispersed library of William Menzies, Esq. The superlative adjectives employed by Mr. Sabin in the catalogue of this unrivalled collection are enough to make one's brain swim. There was the Irving Life of Washington, extended from five to ten volumes, and with the manuscript of Guilford Court House, Chapter XX. in the handwriting of the author, making another volume, and Tuckerman's Character of the portraits of Washington another—in all, seven volumes, extended to twelve, with seventeen hundred inserted illustrations, mostly proof, two hundred and twenty-two of which were portraits of Washington, and sixty-two water-colors and drawings of the various headquarters of Washington, besides ninety-eight autograph letters, ten of Washington, The binding is by Matthews, in green morocco, beautifully tooled outside from designs made expressly for the work, with watered silk linings, morocco joints, etc., and cost alone nine hundred dollars. It is said to be a masterpiece of the binder's art. This wonderful book sold at the Menzies sale, in 1876, for four thousand and eighty dollars, and is now in the possession of a New

York collector. No amount of money could duplicate this work. Here was also the sumptuous Abbotsford edition of the Waverley Novels, large paper, extended to twenty-four volumes by the insertion of three hundred and fifty additional illustrations, bound in green levant by Matthews; it sold for eight hundred and fifty dollars.

Dunlap's History of the Rise and Progress of the Arts of Design in the United States, two volumes, extended to six, sold for three hundred and eighteen dollars. This library contained also Walton's Angler, Francis' Old New York, Knight's Shakspeare (sold for $252),[1] Burns, Franklin, Irving's Works and Life, Blennerhasset Papers, Walpole's Painters, Colden's Life of Fulton, Parton's Life of Jackson, Custis' Recollections of Washington, Randall's Life of Jefferson, Hosack's Life of Clinton, John Sanderson's Biographies of the Signers, extended

[1] No pretensions are made toward giving the pedigree of illustrated books in this treatise, except where present owners have volunteered it. It would be quite unpleasant to trace a gentleman's prized books through a series of owners, speculators, and sales of assignees or executors (an easy thing to do). In refusing to do this, I am aware that I am open to the charge of describing the same book more than once, which has been done in one or two cases, and which cannot be avoided without breaking faith with those who have kindly permitted the use of their names and libraries.

Thos Howdell Del.t

Copied from the Original Engraving by P Canot 1768

Engraved & Printed by J R Gavit

SOUTH EAST VIEW OF THE CITY OF NEW YORK

1 New College 2 Old Dutch Church 3 City Hall 4 French Church 5 North River 6 Staten Island 7 The Prison

WILLIAM H. PRESCOTT.

Wm. H. Prescott

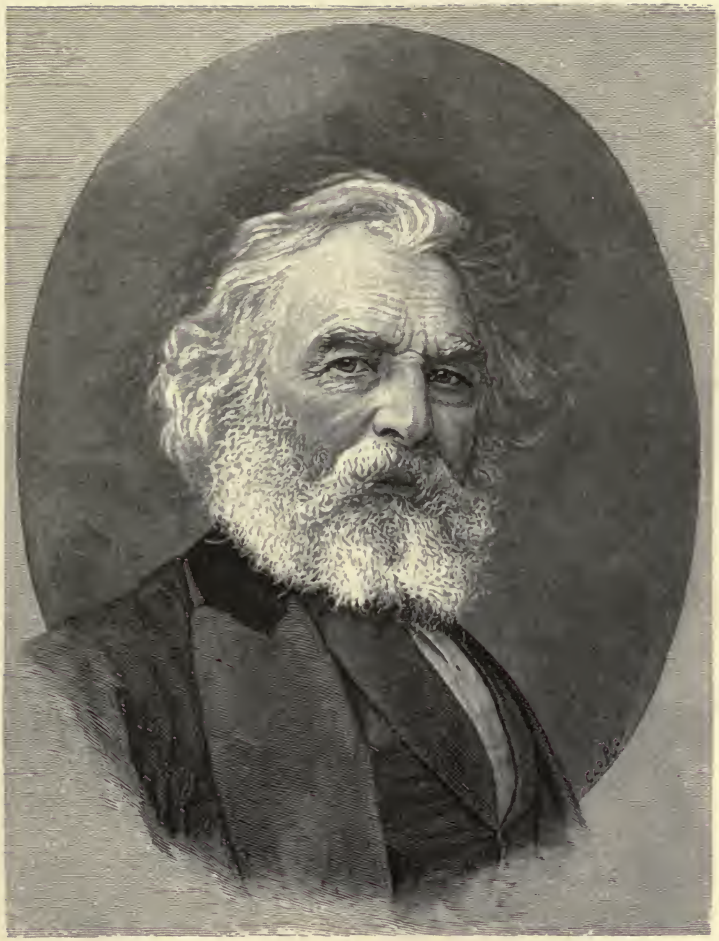
to nine volumes imperial octavo. This was from the Andrew Wight Collection, Philadelphia. Also another copy in nine volumes, with one hundred illustrations, first proof, and on India paper, inserted. And still another copy in nine volumes, the Conrad edition of 1852. Also Sargent's Life of André, Warren's American Revolution, Schroeder's Washington, Franklin's works, and many other American works, including William H. Prescott's Biographical aud Miscellaneous Essays—all illustrated.

The Dibdins of this collection consisted of fifty-three volumes, with over two thousand high class illustrations inserted, and all uniformly bound by Matthews in half crushed olive brown levant. No description of this wonderful set of books within the province of our present designs could give any adequate idea of its magnificence.[1]

[1] Among the more prominent buyers at this sale was Mr. Joseph J. Cooke, of Providence, whose purchases amounted to nearly one-fourth of the whole. Next in importance and in amount were those of Mr. Joseph W. Drexel, most of which were purchased for him by Mr. H. B. Fisher. The purchases of J. Sabin & Sons were made for various gentlemen who could not attend the sale, or did not desire that their names should be made public, or preferred experienced dealers to execute their commissions. Among the gentlemen of New York were Mr. R. L. Stuart. Mr. Fisher Howe and Mr. S. W. Phœnix. Many of the rarities go out of the city, mostly to Mr. E. G. Asay, of Chicago ; some to Mr.

Nor can we enter into a detailed account of the great illustrated library of E. G. Asay, of Chicago, with its more than unique copy of Longfellow's wandering Florentine exile, Dante—the man with deeper-rooted prejudices, stronger loves and bitterer hates—with greater capacities for ideal thought than any man who has ever lived. But it is not our purpose to linger with the moods of this sad and brooding genius. There were three copies only of this edition printed, and it may be a consolation to the desperately smitten bibliomaniac in this line to know that this is the only one remaining. Originally published in three volumes—now extended to six, bound in London in maroon levant—it contains all the known engraved portraits of Dante. Its entire cost was only two thousand one hundred dollars. Notable in this collection was Walton's Angler, large paper; Pickering, extended to six volumes by the insertion of prints, portraits and water-colors, valued at fifteen hundred dollars; Ireland's New York Stage, extended to five volumes; also Doran's Annals, extended

Robert Clarke, of Cincinnati, others to the Library of Congress; also to the State Department at Washington. Certainly two-thirds of the library goes to other localities.—*Bibliopolist.*



SARONY, PHOTO. W. B. CLOSSON, SC.

Henry W. Longfellow

1881.

A. E. Lapi f.

to six; Fitzgerald's Life of Garrick, extended to four volumes, bound by Matthews; Campbell's Life of Mrs. Siddons, Dibdin's Bibliographical Decameron, Boccaccio's Decameron, Dibdin's Continental and Northern Tour, Fielding, Smollett, Sterne, Waverly Novels, extended, with a wealth of illustration. Mr. Asay lavished expense upon his bindings. He had a decided weakness for the French, and paid prices varying from fifteen to seventy-five dollars per volume.

Nor can we, in this essay, entertain the collection of Thomas Westwood,[1] the Waltonian paragon, with his fifty-six editions of the gentle Angler, including the first five editions now nearly, if not quite unique, with an appropriate number of the twin work of Cotton—in all five hundred and one volumes on piscatorial science alone; and all the progeny of one little volume in 12mo, printed by Maxy for Richard Marriott, in 1653.

Nor can we stop to enter into a detail of that most complete collection of Dr. Bethune on piscatorial science. It contained, not only the various editions of Walton, but also all

[1] See Bibliotheca Piscatoria, catalogue of the library of Thomas Westwood, Esq.. author of the Chronicles of the Complete Angler, &c., &c., by J. W. Bouton, 706 Broadway, New York, 1873.

the books referred to by Walton. Also books on ichthyology and angling, in Greek, Latin, Italian, German and French, yet it in no wise involved the specialties treated in this paper.[1]

[1] It had been my intention to make no reference to privately-illustrated books in the hands of booksellers, but I cannot resist the temptation of naming a few, which have from time to time appeared in the catalogues of J. W. Bouton, New York, and which are not found in any private collection, as—

Chambers' General Biographical Dictionary, 1,200 illustrations inserted, all portraits, 32 volumes, $550.

Cruikshankiana, 500 prints added, bound by Hayday, $300.

Marguerite of Navarre, a great number of fine prints, bound by David, $126.

Boaden's Life of John P. Kemble, 2 volumes, extended to 6, 350 portraits, bound by Riviere, $225.

Life of George Raymond, by Elliston, 2 volumes, extended to 4, 500 portraits and prints, $262.

Memorial de St. Hélène, by Las Casas, 600 engravings, bound by Chambolle Duru, $300.

Contes et Nouvelles en Vers, La Fontaine, 7 volumes, bound by David, $1,355.

La Pucelle d'Orleans, Voltaire, 2 volumes (large paper), extended to 4; 400 prints, bound by David, $600.

Scott's Waverly Novels, 12 volumes, extended to 35; 4,000 illustrations, $3,000,

Shakspeare's Dramatic Works, by Boydell, 35 volumes—a volume devoted to each play. The illustrations (4,437 in all), consist of views, portraits, costumes, drawings in pencil, sepia and water-colors, comprising all the regular series of illustrations. Nearly one-third of the prints are in brilliant proof condition. Extra titles to each volume. This is a magnificent copy, and cost over $18,000. The inlaying was done by Trent. $7,500.

Milton's Poetical Works, with Life, by William Harley, 3 volumes, folio, extended to 8, with a vast number of portraits of Milton—Flatter's series, India proof; Stothard in two states; Richter, artist proof; Fuseli proofs, Doré

MR. KEMBLE.

of the Theatre Royal, Drury Lane.

ISAAK WALTON.

Mr. Irving Brown, a lawyer of the city of Troy, now of the Albany *Law Journal*, made an attractive and eccentric collection of illustrated books. He has illustrated one hundred and thirty-four volumes, using ten thousand prints, drawings and sketches. Among his books was The Croakers, by Joseph Rodman Drake and Fitzgreene Halleck, being number two of the Bradford Club publications. He extended this octavo volume to four by the addition of three hundred and thirty-two portraits and views of exemplary beauty. The inlaying was done by Trent. He also illustrated another copy of the same work with superior prints. Also a large paper copy of James Wynne's Private Libraries of New York, extending the one volume to three by the insertion of three hundred and seventeen prints, mostly India proof. This is a fine book for the display of rare portraits. He extended Walton's Complete Angler from one to three volumes by inserting four hundred illustrations.

Nor did Dibdin escape him!

proofs, and many others. Cost over $5,000. Inlaying by Trent.

The Holy Bible, 3 volumes, royal octavo, extended to 60 volumes, imperial folio, by the insertion of over 30,000 prints and other illustrations. This is the largest and most elaborately illustrated Bible in the world. $10,000.

In looking over Mr. Brown's remarkable collection of illustrated books, we were surprised at the wide range he had taken and his apparent want of method. It would seem that the moment he came into possession of a book, it was put under the rack to extort its capacity for illustrations. He illustrated everything—he was omnivorous; and, notwithstanding his madness resulted in the production of some noble books, it was without specialty or system. In his vagaries he illustrated, with equal enthusiasm, John Milton, Boccaccio, Edward Everett, John Bunyan, a collection of Love Poems, Dobree's Book of Death, Odes to Anacreon, Shades of an Old Bookseller, Poetry, Fine Arts, Travels, Natural History, and, last of all, in the moment of despair that he had no more worlds to conquer, he conceived the idea of illustrating a catalogue of his own books; and this, I think, was the most curious of all his illustrated books.

Mr. Brown's collection, although it contained some excessively beautiful books, was singularly deficient in biographical works, which are by far the most interesting and valuable of all illustrated books. A noble life, with all its intrinsic and extrinsic beauties put fairly on record, is of itself a model

GIOVANNI BOCCACCIO

Thomas Carlyle (Chelsea, 1865)

for emulation, but, when interpreted by beautiful and appropriate portraits and prints, takes a new grace which cannot fail in its inspiration. Carlyle says "Man's social nature evinces itself in the unspeakable delight he takes in biography." Emerson says: "Man can paint or make or think nothing but man. What is history but the work of ideas, the record of the incomparable energy and aspirations of man? All novels are a fictitious biography;[1] the drama is but artificial biography." Plutarch's Lives, written nearly two thousand years ago, like Homer's Iliad, is one of the greatest books in the world, only it should be supplemented with the lives of Faraday, Gladstone, Peabody, Lincoln, Theodore Parker, Charles Sumner, James Lick and Lucretia Mott, and illustrated, that thus embalmed in thought and form, their apotheosis may there abide forever; for—

> "He is not dead whose glorious mind
> Lifts thine on high.
> To live in hearts we leave behind
> Is not to die."

[1] The true science of biography is professed by the great novelists of the day. We see its growth in reading the works of Goethe and Scott and Thackeray and Dickens and Victor Hugo and their thousand pupils in the divinest of all arts, the picturing of human life.—*Lesley.*

Of the collections of which we are particularly to speak this evening, Mr. J. H. V. Arnold's,[1] of New York, is especially rich in biography, and, indeed, for that reason affords a great relief to the mind in entering it from the collection last named. His devotion to literature was much confined to the drama and biography, and the histories of his favorites he has lavishly adorned with prints. His illustrated Life of Thomas Stothard, the artist, is of marvelous beauty—originally in two volumes, octavo, now in three volumes, folio, by the insertion of six hundred prints of unexceptionable purity. A Sketch of the Life of James W. Wallack, large paper, with seventy-five portraits, autographs and playbills inserted (portraits of George H. Barrett, Laura Addison, W. E. Burton, G. P. Morris, J. H. Hackett, J. B. Booth), is a gem of the illustrator's art. Also Memoirs of Charles Mathews, extended to seven volumes, with three hundred rare

[1] J. H. V. Arnold, Esq., belongs to an old New York family, who settled in this State prior to the Revolution. Mr. Arnold is now forty-one years of age; was born, educated, and has always resided in the city of New York. He began the practice of the law twenty years ago. He has been a collector of engravings for twenty-five years past, and now has a very large and complete collection, especially on the drama. Also a large and valuable collection of autographs. His collection of trials and works on crime and criminals is probably the largest single collection in this State.

CHARLES MATHEWS ESQR

Done from an original Picture in the possession of the Right Hon.ble Lord Mansfield.

London Printed for J. Bell, British Library Strand, [illegible] 1st 1768.

and curious portraits of actors and actresses added. These volumes were bound by Riviere. Galt's Lives of the Players (actors), with a multitude of scarce and valuable theatrical portraits, was extended from one to four volumes, royal quarto. This collection also embraced the Lives of David Garrick, Mrs. Jordan, Thomas Holcroft, Thomas Doggett, Mrs. Abington, Tate, Williamson and others. The dramatic biographies include memoirs of the Keans, Kembles, Mrs. Siddons, Bellamy, Inchbald, Betterton, Wilks, Cibber, Lewes, De Castro, Clark, Forrest, Hamblin and Cooke. Here is also Walpole's Royal and Noble Authors of England, Scotland and Ireland, with one hundred and fifty-five portraits, in five volumes, royal quarto. This collection was a great storehouse of memoirs.

But the crowning monument of his industry and liberality is Ireland's Records of the New York Stage, extended to twenty volumes, folio, upon which he is still engaged, and for the materials of which, he assures me, he has expended, up to the present moment, over nine thousand dollars. Any effort toward a description of this enormous work, without a week of careful inspection, must be a failure. There are not less than

five thousand five hundred illustrations. But as to exterior elegance and interior historical completeness nothing in this collection excels John W. Francis' Old New York. It contains twenty-five hundred autographs, portraits and views, and more than that number of newspaper cuttings. The original one volume has been extended to nine royal folio volumes, all sumptuously bound by R. W. Smith, of New York, in brown crushed levant, elaborately tooled inside and out. "Nothing has been spared to make this the finest local history in existence." There is another copy of this work, which was illustrated by William L. Andrews in two volumes, royal octavo. Another very noted book of this library—Homes of American Authors, by George P. Putnam, lies near the heart of every lover of American literature. It has seventy-five autograph letters inserted.

In closing up this account of Mr. Arnold, it behooves us to give one glance of recognition at an old acquaintance, Boswell's Johnson and Johnsoniana, in eleven volumes, with about one thousand illustrations, including Oldys, Chatterton, Tonson, Davenant, Ramsey, Astley, and Bishop Percy. Beside these there were hundreds of other illustrated books, including Granger's Biographical History of

Painted by James Herring

Engraved by J.F.E. Prud'homme.

John W. Francis.

European Magazine.

Engraved by Ridley from an Original Picture by Nath.l Dance Esq.
Painted in the Year 1786.

Arthur Murphy Esq.r

Published by James Asperne, at the Bible Crown & Constitution, Cornhill, 1 Aug.st 1805

England; a large representation in early American History of extremely rare works —Hakluyt Society, Early Voyages, complete; also of English, American and French fiction and Bibliography. This collection has been partially dispersed.

The Histrionic Art has also a noble and worthy representative in the person of Mr. Augustin Daly,[1] of Daly's Theatre, Broadway, New York; he has done some chivalrous work in illustrating the drama; he illustrated the memorial presented by loving hands to commemorate that good man, George Holland, who went to his narrow resting-place from "the little church around the corner." There were fifty copies only of this memorial printed; this one has been extended to two stout volumes by the insertion of two hundred prints, bound in claret levant by R. W. Smith. Also a sketch of Edwin Booth and another fine work, the Life of Richard Brinsley Sheridan, the English Hyperides, illustrated by three hundred and fifty portraits, views and autograph letters, making two thick royal quarto volumns, bound by R. W. Smith. Here is also Arthur Murphy, author of Johnson and Garrick. He has Ireland's Records

[1] Augustin Daly was born at Plymouth, North Carolina, July 20, 1838.

of the New York Stage, extended to ten royal octavo volumes, by the insertion of twenty-five hundred prints, one hundred and ten original drawings, portraits and sketches, besides many rare autographs and playbills, illuminated title pages, etc.; half bound, by R. W. Smith, of New York. Mr. Morrell spared nothing on this book to make it perfection. Mr. Daly has illustrated Macklin's Bible, first edition, with thousands of illustrations (many of them original Dürers) in thirty volumes folio; the History of the English Stage, from the Restoration to the Present Time; Croker's Boswell's Life of Johnson, extended to six volumes by the insertion of over six-hundred prints, mostly portraits, bound by Bain, London, in full crimson levant. Could the "old bear" come back to earth, I have no doubt he would express his approbation of this book by his acccustomed "grunt." We further note Campbell's Life of Mrs. Siddons, with one hundred and sixty prints, many rare portraits of Mrs. Siddons; W. & R. Chambers' Book of Days, two volumes, octavo, extended to twelve, each forming a month, having many hundred prints inserted, newspaper cuttings, broadsides and old playbills, a curious and interesting assemblage of portraits, and some original drawings; also Cunningham's Story

Cosway Pinxt. Joseph Brown sc

Mrs. SIDDONS.

AET 27

London Richard Bentley, 1862

Drawn by Thos. Shepherd

Engraved by Thos. Hale

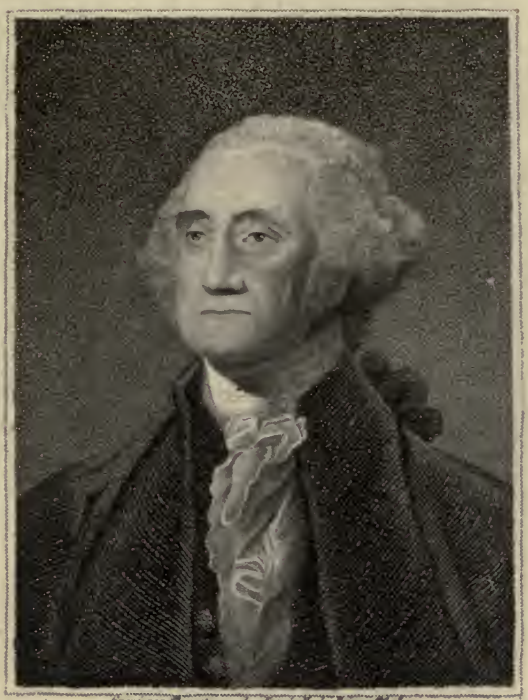
THEATRE ROYAL, DRURY LANE.

of Nell Gwynne, extended to imperial octavo, with one hundred and fifty-six rare portraits inserted, bound in crimson levant by Bradstreet; Spooner's Biographical History of the Fine Arts, large paper, two volumes, extended to four, by the insertion of one thousand engraved portraits, etchings, drawings, etc.; Thespis: A Critical Examination into the Merits of the Principal Performers, belonging to the Drury Lane Theatre, by Hugh Kelly—the whole, inlaid to folio, and one hundred and fifty extra prints inserted, with forty various portraits of Garrick, and many of Mrs. Bradly and others.

Mr. A. M. Palmer, of Union Square Theatre, is engaged at the present time, upon an extensive work, relating exclusively to that theatre. It consists of plays produced there with their cast, portraits of actors, in and out of costume, playbills, also manuscript biographies, sketches and autobigraphies of persons in anywise connected with the theatre, with portraits and views. It is to be continued indefinitely. There are, up to the present, six large folio volumes, inlaying by Toedteberg.

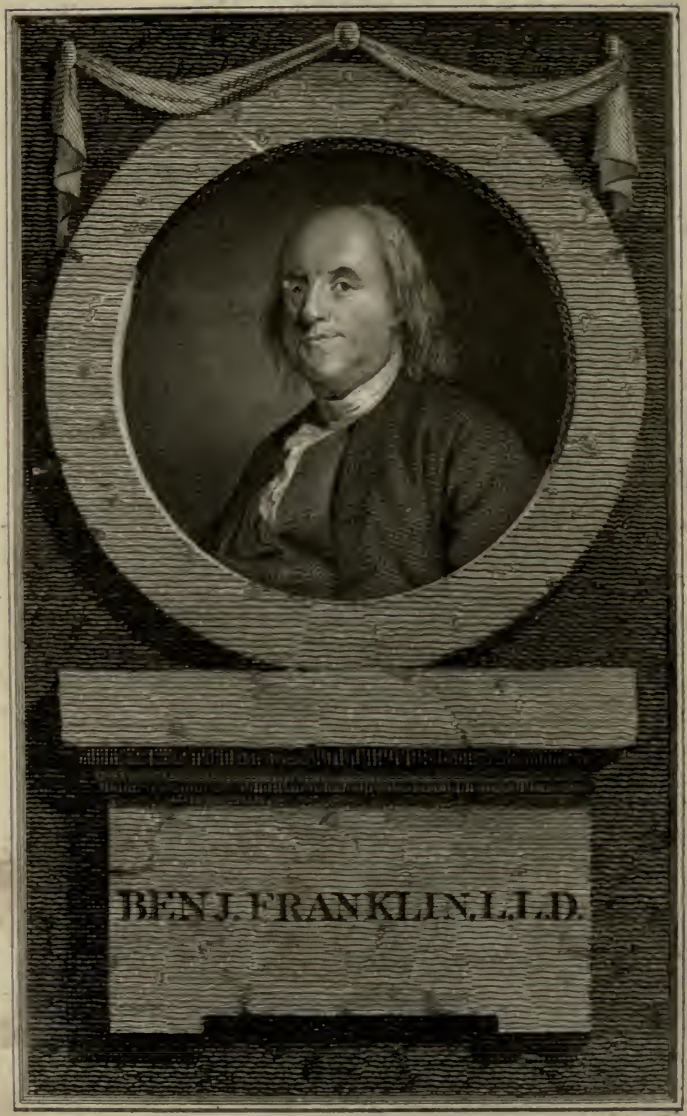
Nor can we pass, without one glance of recognition, the collection of Curtis Guild, Esq., of Boston, editor and proprietor of the

Commercial Bulletin. He is owner of the celebrated Irving's Washington, illustrated by Thomas H. Morrell, to ten volumes, quarto, by the insertion of eleven hundred prints, including one hundred and forty-five portraits of Washington and fifty autographs. It was sold at the Morrell sale, in 1866, to Mr. Menzies, for two thousand dollars, bound in green morocco, by Pawson & Nicholson. Mr. Guild is making extensive and valuable additions to this magnificent work. A companion to this famous book is a memorial of Washington Irving, also privately illustrated, making in all eleven volumes to the set. These books were purchased by Mr. Guild at private sale in 1879, from the heirs of the former owner. Besides, he has Chambers' Book of Days, two volumes, extended to twelve, each volume forming one month; this set contains an enormous amount of curious and rare matter; also Life of Bannister extended from two to four volumes, two hundred and ninety-six prints inserted, nearly all proofs, bound by Riviere; Garrick's Life, by Fitzgerald, one hundred extra prints; Ticknor's Life of Prescott, from one to three volumes, bound in maroon seal-skin, elegantly tooled by MacDonald & Son, Boston; Parton's Life of Franklin, from two to six volumes, with over three hundred



Gravé par Ward, rue des Noyers N.° 12 Paris, N.° 3.

George Washington



. From a Painting in the Poſeſsion of F. Schwediauer, M.D. in Newman Street.

Publiſh'd April 1ſt 1783, by J. Fielding, Paternoſter Row. J. Sewell, Cornhill, & J. Debrett, Piccadilly.

and fifty dollars in value, of autographs, many choice engravings collected by Mr. Guild, in Europe, bound by MacDonald & Son, in deep ruby sealskin; Henry Crabb Robinson's Diary, three volumes (Mr. Robinson was the intimate friend of Coleridge and Wordsworth); Life of Forrest, Doran's Annals of the Stage and many others.

A. S. Manson, Esq., of Boston, has illustrated many local histories; he has also a splendid copy of Boswell's Life of Johnson in twelve octavo volumes.

Mr. Thomas J. McKee,[1] of West Twenty-fourth street, New York, has outstripped all competitors in Ireland's Records of the New York Stage; he has extended it to twenty volumes, folio, by the insertion of over five thousand prints, portraits, portraits in costume, original drawings and playbills. This is truly a Cyclopean work: we shrink from any effort to convey an adequate notion in

[1]Thomas J. McKee is a lawyer and a native of New York City. He was born in 1842. His parents were also natives of the city of New York. Mr. McKee graduated at the College of the City of New York, and thence studied in the law school, and was admitted to the practice of law in 1863. He early acquired a taste for books and prints, and became a collector when a mere boy. His library contains about 6,000 volumes. He has been engaged in privately illustrating about 15 years, and takes his greatest pleasure during the process of illustrating. He is slow to have his books bound.

words of its immensity; and while we were exploring its dramatic treasures, our attention was called to Doran's Annals of the Stage, a companion work, also extended to twenty volumes. That inimitable impersonator of Shylock, Othello and Richard—Edmund Kean—is memorized in two hundred portraits in and out of costume, and about one hundred and eighty playbills. Of David Garrick, the great reformer of the English drama and restorer of Shakspeare to the stage, Mr. McKee probably has the largest and finest collection in America; and also of the lives of the Kembles and Mrs. Siddons, profusely illustrated. Likewise, there is Francis' Old New York, four volumes, large paper; Winthrop Sargent's Life of Major André, extended to four volumes; and Walton's Angler, the Pickering edition of 1836, swollen to six thick volumes. But of all the illustrated books in this collection, prodigality is most conspicuous in a large paper copy of Gabriel Harrison's Life and Works[1] of John

[1] There was a work called The Thespian Mirror, written by John Howard Payne, before he was fourteen years old, and published by Southwick & Hardcastle, No. 2 Wall Street, in 1806. This work, I believe, has become very scarce. I have never seen a copy. Mr. Gabriel Harrison, however, had access to one, from which he quoted in his Life of Payne. The only perfect copy known to exist was sold at the Philip Hine sale, in 1875. This contained the portrait of T. A. Cooper, tragedian.

H.B.Hall

MAJOR JOHN ANDRE

Major Andre

(From a sketch by himself)

NEW YORK G. P. PUTNAM

Howard Payne, extended to eight volumes by the insertion of twenty-five hundred prints, portraits, autograph letters and playbills, among which is a playbill of Payne's first appearance in London, June 12, 1813. He was manager of Sadlers-Wells' Theatre in 1820. It was in this engagement that he contracted debts, for the non-payment of which he was thrown into the debtor's prison. His generous jailer accompanied him to his play of "Thérèse, the Orphan of Geneva," and it was from this play that he realized money enough to satisfy his creditors. There are in this book eight portraits of Payne, many original drawings and a painting of his tomb at Tunis, executed by special commission for Mr. McKee.[1] Now comes an excessively beautiful and interesting little book. It is a memorial

[1] The colossal bronze bust of John Howard Payne erected in Prospect Park, Brooklyn, from its inception to its final dedication, is as distinctly the product of the enthusiasm and affection of Gabriel Harrison for this neglected genius as the book which bears his name as author upon its title-page. The Faust Club, of Brooklyn, came into being in a moment propitious for the carrying-out of a long-cherished notion of Mr. Harrison, and he succeeded in infusing his enthusiasm for the work into many of the members of the Club. A Monument Committee was appointed, consisting of John Y. Culyer, Frederick T. Hoyt, and the writer. George G. Barnard acted as Treasurer for the Committee. This organization resulted in the erection of the Payne Memorial, And the Faust Club "spun its task," did its one good work, and died.

of Dr. Alexander Anderson, first American wood engraver, extended to eight volumes, octavo, by the most charming collection of prints, paintings and autograph letters that were ever brought together in one book; consisting of two hundred prints, two hundred and fifteen drawings, twenty portraits of Dr. Anderson; and autograph letters of Washington, Franklin, Hamilton, Duyckinck, Lossing, Anderson, Dr. Young, William Morgan, Lansing and about one hundred others; also nearly a complete set of Dr. Anderson's engraved works. This book has been the work of ten years, and no book was ever illustrated with more pertinent illustrations, or formed a more complete series of biographical events.

The last two named works, Payne and Anderson, are more than illustrated books, more than memorials, they are monuments erected by a warm heart to commemorate unobtrusive genius. Fragile, indeed, are such testimonials, and yet they are more enduring than stone. When Cheops erected that stupendous pile of granite, the great pyramid, Pi Rama, the Mountain, for no other purpose than to perpetuate his name, he little suspected that an insignificant weed, growing beside the Nile, would become a more dura-

GEORGE the III.d
King of Great Britain &c.&c.&c.

ble register of his fame than all the quarried granite of Mokatan.

The preceding sketch enumerates but a small portion of Mr. McKee's library, for outside of this illustrated department, the literature of the stage is fully represented. Also early American history is represented in many works of the extremest rarity, none of which, however, are pertinent to this occasion.

Mr. Joseph N. Ireland[1] has illustrated a copy of his records of the New York Stage, printed on Whatman drawing paper, (only two printed) extending it to eighteen folio volumes by the insertion of over three thousand portraits and prints, seventeen hundred of which are portraits of actors, authors, and musical composers, among whom are Macready, Halleck, Niblo, Barton, Rice, Placide, Tyrone Power, John Reese, Madam Vestris, Mrs. Austin, Mrs. Wood and Mrs. Vernon, besides seven hundred rare playbills. He has also illustrated the English stage with twenty-five hundred illustrations; also the four Georges, George III., Queen Charlotte, and William

[1] Mr. Joseph N. Ireland was born and educated in the city of New York, but has resided for twenty-five years past at Bridgeport, Connecticut, during which time his leisure hours have been devoted to the preservation and arrangement of materials toward a history of the Drama.

IV., extending the six volumes to eighteen; also Walpole's Noble and Royal Authors, with a profusion of the finest and rarest prints. But the most tempting of all, in this collection, to the *book-mad* fraternity, is the Life of Mrs. Duff, "the once highly distinguished actress." This work is by Mr. Ireland himself, and is in four quarto volumes manuscript; it is illustrated by one hundred and thirty-eight portraits of actors and actresses, one hundred and fifty-four playbills, with her name and cast upon them from theatres in Boston, New York, Philadelphia, Baltimore, Washington and Pittsburg.

Of the numerous illustrators of Ireland's records, I think none have carried it to the extent and variety of Mr. Augustus Toedteberg[1] of Brooklyn. (Mr. McKee and Mr. Arnold are his only competitors. Mr. Toedteberg has in this work over five thousand portraits, views, and dramatic scenes, and about one hundred water colors, drawings, etc.; also about one thousand rare playbills: it is a stupendous work; probably

[1] Among all the private illustrators of American literature none are entitled to more credit than Mr. Augustus Toedteberg. Born in Germany, in a little village in the kingdom of Hanover, in 1824, he came to New York in 1844, and with all the disadvantages of foreign birth and a foreign tongue, he occupies the position to-day of one of the most accomplished illustrators in America.

WILHELM IV.

König von England.

ELEANOR GWYNN.

the greatest on the drama ever attempted. To affect a criticism of a work which would require a week of six hours per day to look over is absurd; we must therefore let it pass. But his master-piece of illustrated treasures is the interesting narrative of Nell Gwynne; it boasts of productions from the hands of Lombart, Faithorne, Fisher, Houbraken, Picart, Vandreblanc, L'Armesson and many others: there are twenty engravings by Vertue, thirteen by Robert White; the illustrations are mostly by contemporaneous artists, and are five hundred and forty-two in number, of which twenty-two are portraits of Nell Gwynne. There is an extremely rare portrait—folio, proof before letter—of William III., by Verkolije: another on horseback by Baron; also portraits of Hobbes and Dugdale, by Hollar. There are sixty-eight folio mezzotints, nineteen of which are by Faber, four by Blooteling. It is in three volumes, large folio, and is the most carefully and richly prepared copy of Nell Gwynne I have yet seen.

In looking over these immense folios, we feel transported to a world of two hundred years ago. There is Charles the Second, Buckingham, Rochester, Grammont, Sedley, Killigrew, York, Clarendon, Dryden, Lely, Castlemaine, Stewart, Nelly and the Queen, Evelyn and

the wondering Pepys. Here is everything to make up the old regime, except the naughty infelicities.

We observe further an account of Ward's Statue of Shakspeare in Central Park, by Morrell, with three hundred prints and thirty-six rare portraits of Shakspeare, two folio volumes; also The Legend of Mary, Queen of Scots, by J. Fry, 1810, with one hundred and fifty prints added; also the Games, "A Night wi' Burns," by Coutts, one hundred and twenty prints inserted.

A very remarkable work in this collection of illustrated books, is The Pursuits of Literature: A Satirical Poem in Four Dialogues, by T. J. Mathias, on largest paper, with four hundred very curious and rare illustrations, extended to three volumes folio. This is the poem of which George Stevens said: "It is merely a peg to hang notes upon," and so it would seem from some of these infamously libelous appendages. And now follows probably one of the most charming historical rarities of Mr. Toedteberg's library — Egbert Benson's Vindication of the Captors of André, printed on Whatman drawing paper. Of this edition there were only five printed. This copy is illustrated to elegant repletion with entirely proof prints.

MARIE STUART.

CHRONOLOGIE.

1542. Naissance de MARIE STUART (7 déc.).
1548. Elle aborde à Brest (13 août).
1558. Son mariage avec François II (24 avril).
1560. Mort de François II.
1561. Marie Stuart s'embarque pour l'Écosse.
1565. Son mariage avec Darnley (29 juillet).
1566. Rizzio assassiné — Naiss. de Jacq. VI (I).
1577. Mort de Darnley. Mariage avec Bothwell.
1586. Marie se réfugie en Angleterre. Captivité.
1587. Supplice de MARIE STUART (18 février).

Among the Revolutionary literature of this collection is the Private Journal of Margaret Morris of Burlington, New Jersey, during the Revolution, privately printed. It has been extended to two volumes by the addition of seventy-five prints, consisting of portraits of Generals, views, etc., of the Revolutionary period. Mr. Toedteberg has also illustrated the Croakers, with five hundred prints. Also the *old favorite*, the Bards and Reviewers, with about four hundred illustrations. The materials with which these books are extended are of the choicest character. No man has a keener appreciation of a good print, or a stronger aversion to a bad one, than Mr. Toedteberg.

I have now another very attractive series of works on the drama to describe. The entire collection is the handiwork of its enthusiastic and accomplished owner. It is that of Mr. William B. Dick,[1] of the firm of Dick & Fitzgerald, publishers, Ann street, New York. Mr. Dick's *chef d'œuvre* is an illustrated copy of Doran's Annals. It has been extended from four octavo to nineteen folio volumes,

[1] Mr. William B. Dick was born in the city of Philadelphia in the year 1826 ; he removed to New York in 1845, and soon afterward engaged in the publishing business in Ann street, near his present location, where he has since remained.

by inserting three thousand two hundred illustrations. There are more than twenty-five hundred portraits of actors and actresses. The condition of the prints is superb, with an unusual percentage of proof. There are thirty extremely rare portraits of Garrick; over one hundred of the Kembles; some very rare ones of Mrs. Siddons; one of Cave Underhill, by J. Faber; one of Harry Carey, by J. Faber, Jr. —very scarce, probably entirely without duplicate; Peg. Woffington; two very rare of Harry Woodward, one of which is before any letter; Mr. Cummins, in the character of Caractacus —extremely rare. There are many views, and many rare playbills. This has been a successful effort to illustrate with contemporaneous prints. I have no hesitation in saying that beyond all peradventure this is the finest and most expensive Doran ever illustrated. Next in this collection is the Bards and Reviewers, by Duyckinck, New York, a quarto. This book has been extended to four volumes, quarto, by the addition of four hundred and eighty prints, mostly in proof state. It contains ninety portraits of Byron. Fitzgerald's Life of Garrick, two volumes octavo, extended to ten octavo volumes, with over five hundred illustrations—eighty-five portraits of Garrick, all rare—next comes under review.

LORD BYRON.

London Published by Thomas Kelly 17 Paternoster Row.

There is not an instance of the violation of good taste throughout this entire book. Macaulay's History of England, five volumes, is extended to twenty-two by the addition of nearly one thousand illustrations. He has Irving's Sketch Book, one volume, quarto, artists' edition. In this volume, Mr. Dick has brought together complete, all the sets of plates engraved for the work. It is a very valuable contribution to the history of engraving. The book is extended to five volumes, bound by Matthews in green levant. Greville's Memoirs, three volumes, octavo, is extended to eight volumes. Spooner's Dictionary of Painters and Engravers, two volumes, is illustrated by several hundred illustrations consisting of original etchings and engravings of nearly all the engravers mentioned in the book; as, Dürer, Rubens, Faithhorne, Blooteling, Houbraken,[1] Vertue,

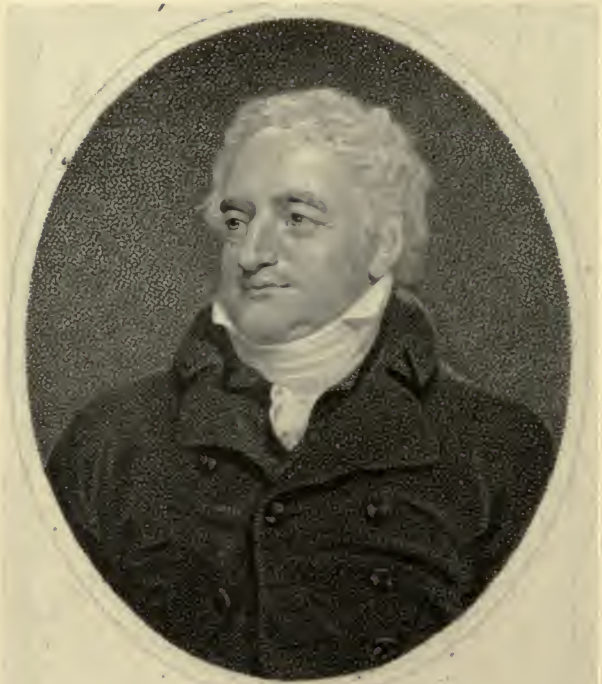
[1] Jacob Houbraken, the eminent Dutch engraver, who chiefly excelled in portraits, is more noted for boldness of stroke, brilliancy of color and correct drawing, than for reliable accuracy. Lord Oxford (Horace Walpole) says that Houbraken was ignorant of English history, was uninquisitive into the authenticity of drawings transmitted to him, and engraved everything sent. There are two instances at least: the Earl of Somerset and Secretary Thurloe, are not only spurious, but they have not the least resemblance to the persons they pretend to represent. An anonymous but evidently well-informed writer in the *Gentleman's Magazine* says that Thurloe's and about thirty others are copied from heads, painted for nobody knows whom.

and others; also Jesse's George III., three volumes, extended to twelve. Hogarth's Musical Drama, two volumes, is extended to eight; also we note Queens of Society, Wits and Beaux of Society, Literature of Society. Motley's Dutch Republic and History of the United Netherlands, nine volumes, extended to fifteen. This is a captivating set of books.

Two features worthy of remark about this collection are, first, the excellent condition of the prints; secondly, none of the books, except the first-named (Doran's Annals), have had the text extended. Mr. Dick has many more illustrated books. His general library consists in works on art and the drama.

The collection of privately illustrated books on the drama belonging to the library of Hon. A. Oakey Hall, is deserving of eminent mention in this essay. Among them was Shakspeare's Complete Works, by J. O. Halliwell, four volumes extended to eight, seven hundred inserted prints; also Shakspeare's Plays, edited by Howard Staunton, with four hundred and twenty prints, mostly portraits; The Stage: Both Before and Behind the Curtain, by Alfred Bunn, three volumes, sixty-eight prints and one hundred and twenty-eight autographs added, including Charles Dickens, Sheridan Knowles, George

A. OAKEY HALL
MAYOR



Ridly & C.^o Sc.

Mr. Cooke

of the Theatre Royal Covent Garden

the Fourth, Tom Moore, and William the Fourth; Thomas Betterton's History of the Stage, including Memoirs of Mrs. Anne Oldfield and Nell Gwynne; Retrospections of the Stage, by John Bernard, manager of the American Theatre and secretary of the Beefsteak Club, illustrated by sixty-one inserted prints; Mr. J. P. Kemble's Farewell Address on retiring from the stage in 1817, illustrated with seventy proof and other prints; also, Memoirs of Mrs. Siddons by Boaden, one hundred and three inserted prints, thirteen different portraits of Mrs. Siddons; Memoirs of John Bannister, two volumes, eighty prints, and of J. Decastro—this is a handsome copy illustrated with sixty-six inserted prints, portraits of distinguished persons; also of David Garrick, two volumes, with many fine prints; Memoirs of Mrs. Jordan, two volumes, one hundred and twelve prints introduced; Colman Family,[1] one hundred additional portraits; George Frederick Cooke, ninety-three theatrical portraits; Madame De Beriot, many rare prints.

[1] Without attempting in any sense to discuss the question of the drama, "an institution that has developed intellects like Sophocles, Terence, Tasso, Ariosto, Sheridan, Shakspeare, Rev. James Townley, Lope de Vega, Calderon, Corneille, Molière, Schiller, Goethe, etc., does credit to humanity, whatever pope or priest may say."—*John A. Weisse, M. D.*

There were also Byron, Nell Gwynne, John Ebers, R. J. Lane, Joseph S. Munden, George Vandenhoff, David Wilkie and Abraham Raimbech (Engraver), all illustrated.

On the drama there are still many eminent illustrators to whom we have only space to refer—as Mr. J. W. Poinier, Jr., of Newark, N. J. He has illustrated a large-paper copy of Knight's Shakspeare with lavish profusion; also Doran's Annals, by the addition of many rare portraits; Fitzgerald's Life of Garrick, and many others. Mr. Poinier is an eminent and enthusiastic Shakspearian scholar.

Mr. R. H. H. Steele, of Jersey City, has also illustrated some works on the drama—Doran's Annals; Shakspeare's works, and others.

Mr. Stephen H. Price, of Philadelphia, has a noted copy of Doran's Annals, and other dramatic works.

Peter Gilsey, Esq., of New York City, has illustrated Ireland's Records and Doran's Annals of the Stage. A great many fine prints have been inserted in these works.

Mr. W. H. Kemp, of New York, has a fine collection of dramatic biography.

T. W. Lawrence, of New York (inlayer), has illustrated a splendid copy of Doran's

CLARA MORRIS.

(See page 325.)

Annals, extending it to ten volumes, text not inlaid.[1]

Ogden Goelet, Esq., of New York City, has magnificently illustrated a copy of Francis' Old New York, Ireland's Records and Cruikshank. This collection contains many other works, including George Daniels' Merrie England in the Olden Time, illustrated by the author, and embracing the original drawings for the engravings—some of the rarest dramatic portraits.

H. F. Sewell, Esq., of New York City, has a finely-illustrated copy of Spooner's Dictionary of Painters. Also Hamerton's Etchings and Etchers, with many other works of art.

Dr. Dudley Tenney, of 44 West Twenty-ninth street, New York, has accomplished some remarkable work in private illustrating. It has been the pastime of his leisure hours for the last twelve years. Dr. Tenney is no exception to the rule that the noblest work

[1] There will be no occasion for the illustrators of the greatest of all the reproductive arts—the drama, to despair while the biographies of John Brougham, Edwin Booth, Lester Wallack, William E. Burton, Charlotte Cushman, Adelaide Neilson, Joseph Jefferson, E. L. Davenport, John Gilbert, Mrs. Scott-Siddons, Mr. and Mrs. Barney Williams, Laura Keene, Matilda Heron, Mary Anderson, Clara Morris, John McCullough and Lawrence Barrett are still unwritten.

in this department of art has been accomplished by men of active business habits. He has illustrated Dickens' works, enlarging it to thirty-three volumes, royal octavo, by the addition of plates from every known edition, and some remarkable French prints and drawings; also many portraits and every view mentioned in the work. The book is worthy the great undertaking. It is half-bound in morocco, by R. W. Smith, New York. He has also illustrated Forster's Life of Charles Dickens (Chapman & Hall, London), extending it from three octavo to ten quarto volumes, by the insertion of many hundred illustrations, consisting of one hundred portraits of Dickens, twelve autograph letters (of Dickens), playbills, music, views in Europe and America, illustrating his travels in these countries. Also Irving's Memorial, extended to large quarto, containing seventy-five portraits of Irving, besides nearly every person mentioned in the text; and Irving's Sketch Book, artist's edition, enlarged to four volumes, each article containing one or more original drawings, water-colors or pen-and-ink sketches, by well-known artists. We have not done justice to the collection of Dr. Tenney in this brief sketch.

Thomas H. Morrell was for many years one

Engraved by J C Buttre

Faithfully Yours

Charles Dickens

ALEXANDER HAMILTON.

Engraved by J. Rogers from the celebrated

Talleyrand Miniature

of the most active illustrators in America. Among the works illustrated by him, most conspicuous was Dr. Francis' Old New York, in nine volumes, folio. It was sold to a NewYork collector for thirty-six hundred and fifty dollars. Irving's Life of Washington extended to ten volumes, quarto, sold to Mr. Menzies (1866), for two thousand dollars, from whom Mr. Viele purchased it, and at his death, in 1873, it went to Boston, where it now remains. He illustrated a second copy of Irving's Life of Washington in ten volumes. This copy sold (1870), for nine hundred and eighty dollars. He also extended Ireland's Records of the Stage to five volumes, quarto, which he sold for nine hundred dollars; Coleman's Facts and Documents Concerning the Death of Hamilton, one volume, quarto, two hundred dollars; Custis' Recollections of Washington, octavo, three volumes, sold for one hundred and fifty dollars; New York City during the Revolution, one volume, one hundred and forty dollars. These books have generally found resting places in the libraries of the mighty collectors of New York. But the greatest, probably, of all Mr. Morrell's productions was the Autobiography of Col. John Trumbull, enlarged from one volume to five imperial folio by the insertion of one

thousand portraits, views, etc. This was certainly a very wonderful book. It was elegantly bound in full green levant, and was purchased by John Pierrepont Morgan, of New York.

Mr. Hamilton Cole,[1] residing in St. Mark's Place, New York, has a small but very select library of illustrated books. All his prints are remarkable for their purity and excellence. He commenced collecting about six years ago, and modestly styles himself an amateur. To enjoy the hospitalities of a man of the culture and attainments of Mr. Cole is an event in one's life likely to linger long as a fund of pleasant memories.

The Pickering edition of Izaak Walton, of 1836, two volumes, octavo, enlarged to seven, royal quarto, by the addition of two thousand prints, water-colors, drawings and many etchings, artist proof, and on India paper, inlaid by Trent, and bound by Matthews, is a production of that quality of the art which recognizes few equals. There is one feature, however, of this book which gives it an ob-

[1] Mr. Hamilton Cole is a lawyer; he is thirty-six years of age; was born at Claverack, New York; he graduated with salutatory and other honors, from Yale in 1866; travelled in Europe after graduation; he was admitted to the bar of New York in 1869; and is now engaged in an extensive and lucrative practice; his father is a physician in Hudson County, of which county he is a native.

Engd. by Cogswell & Hinman

A. T. Tuckerman.

vious individuality above any Walton that I have yet seen. It is the absence of the usual quota of portraits of the clergy. In view of this additional testimony to good taste, I cannot charge my friend with having maliciously exiled the prelatic orders from his book; and yet the conspicuous absence of these ubiquists—"gentlemen of the cloth"—will ever be slightly suggestive of prepense. Be that as it may, it is nevertheless a magnificent book, and has our fullest commendations.

His copy of Dibdin's Bibliomania is a reprint, on Whatman drawing-paper, of the elegant edition of 1809, extended to folio, with two hundred and fifty prints, mostly artist proof and India paper, inserted. Mr. Cole's collection of Dibdin reaches fifty-four volumes large paper, uncut, uniform, and of matchless beauty. This is nearly a complete set—three more volumes than are contained in the justly celebrated set of Mr. Menzies which sold for nineteen hundred and eighty-nine dollars. Many of them are illustrated by the rarest prints, some from private plates.

The Book of the Artists: American Artist Life, by H. T. Tuckerman, is by immense odds the most sumptuous copy of this work I have ever seen. It contains sixteen hun-

dred prints, autograph letters, drawings and sketches, most admirably adapted to the text. Bound by Matthews.

Mr. Cole has also the Life of Izaak Walton by Zouch ; Gosden edition, 1826, one hundred and fifty contemporaneous illustrations. Also the Print Collector, by Maberly, original edition of 1844, illustrated by original engravings of Dürer, Rembrandt, Van Leyden, Callot, Behm, Aldegrever, Wierx (Wierix), Waterloo, Dietricy ; also proof portraits of the artists mentioned. This is the most delightful book in the collection.

To meet the Count de Saint Simon in twenty volumes, royal octavo, in faultless condition, with seven hundred portraits, nearly all proofs, including the one hundred and eighty portraits, proofs before letters, intended for the book, bound by Chambolle Duru, in polished levant with inside borders, and watered silk linings, is a luxury likely to be enjoyed not more than twice in a lifetime. It is a magnificent exhibition of the perfection of the French in the art of engraving one century ago. Such is the character of Mr. Cole's copy of this famous book. There is also the Life of the plastic Sheridan illustrated and extended ; and a sketch of the Life of Goethe, the German Voltaire, the Dance of Death,

GOËTHE.

and many others. It was in this collection that I first saw an original Count de Fortsas' Catalogue.[1]

[1] The most noted hoax ever perpetrated upon the body *elite* in literature, was that of the Comte de Fortsas' sale catalogue in 1840. The following account of this inimitable affair is an extract from Philes' Philobiblion, volume II., page 75 :

In the year 1840, the book collectors in Europe were greatly excited by the publication of the sale catalogue of the Count J. N. A. de Fortsas. This little volume of only fourteen pages contained a list of the books which formed the Count's collection, composed of only fifty-two articles, each of them unique. The Count would keep no book in his collection, if he found it mentioned by any bibliographer. No wonder the bibliographical world was excited.

The sale was to take place in the office of a notary of Binche, an insignificant village of Belgium. The catalogues were sent to the great collectors of France and England, and each recipient supposed himself specially favored, and each kept his own secret. It is said that Brunet, Nodier, Techener, Renouard and other bibliophiles of Paris met in the stage to Binche, each one having hoped to steal away unnoticed and have the game all to himself.

M. Castian, of Lisle, who was greatly interested in the treasures of this sale (particularly in a work published by Castman, of Tournay, relating to the Belgian revolution of 1830, the entire edition of which had been suppressed, this copy fortuitously being saved), seemed a little incredulous about this wonderful collection, and took the precaution to make some inquiries as he was passing through Tournay concerning the book, and called on the publisher. M. Castman had forgotten it, but his foreman recollected it, and the author, M. Ch. Lecocq, perfectly. This at once silenced his suspicions.

The Baron de Reiffenberg, then the Director of the Royal Library of Brussels, asked for an appropriation to purchase some of these treasures, which was granted. His commission to purchase covered the entire catalogue, save seven articles which were thought to be too free for a public library. One enthusiastic bookseller made the journey to

The unreserved freedom with which we were invited to range the vast laboratory of historic wealth belonging to Dr. Thomas Addis Emmet, demands from us more than a passing acknowledgment. Formal, yet warm-hearted, liberal, an ardent and unfeigned lover of books, and responsive to this passion in others, no man ever displayed greater pleasure or a more genial enthusiasm than he in unfolding his great storehouse of illustrated literature to us.

We here enter a repository more distinctly American in feeling, fervor and munificence, than any we have yet seen, and we at once feel an attachment, by patriotic response, to a collection which revivifies the significant eloquence of Pitt and Paine and Patrick Henry. The first book submitted to us was the Biographies of the Signers of the Declaration of Independence,[1] by John Sanderson,

stad, 1703; London, 1831; Paris, 1856, and the very beautiful American edition by Hon. Samuel Hand, and printed by Munsell. I think these later dates are correct, but I am writing from memory, away from my books.

"Yours, HAMILTON COLE."

[1] A copy of this work, extended to nine volumes folio, with nine autograph letters, signed, was sold at the Morrell sale in 1869. It was bound in half-green morocco, gilt edges. It fetched $120.

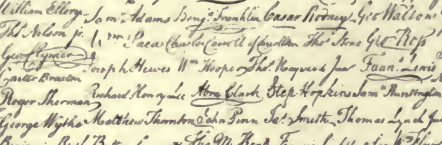
Of the fifty-six signers of the Declaration of Independence, it is stated that nine were born in Massachusetts; eight in Virginia; five in Maryland; four in Connecticut;

IN THE CONTINENTAL CONGRESS,

OF 1776, ON THE 4th OF JULY,

The Unanimous Declaration of the Thirteen United States of America.

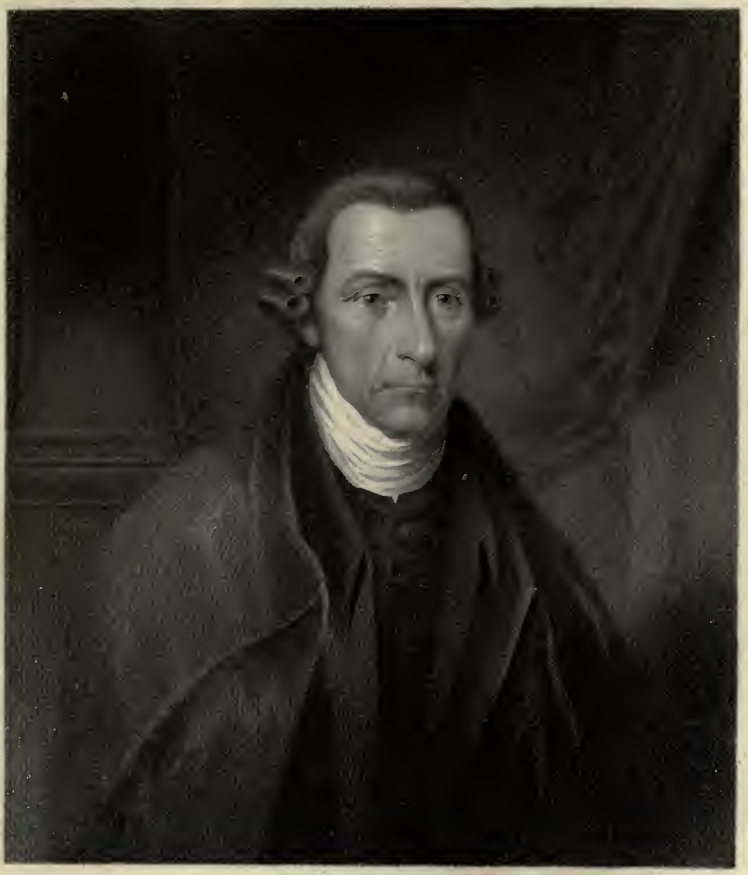
When in the course of human events it becomes necessary for one people to dissolve the political bands which have connected them with another and to assume among the Powers of the Earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation. We hold these truths to be self-evident, that all men are created equal, that they are endowed by their CREATOR with certain unalienable rights, that among these are LIFE, LIBERTY and the pursuit of happiness, that to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, That whenever any form of Government becomes destructive of these ends, it is the Right of the People to alter or abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn, that mankind are more disposed to suffer while evils are sufferable than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their RIGHT, it is their DUTY, to throw off such Government, and to provide new Guards for their future security. Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world. He has refused his Assent to Laws, the most wholesome and necessary for the Public good. He has forbidden his Governors to pass Laws of immediate and pressing importance, unless suspended in their operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them. He has refused to pass other Laws, for the accommodation of large districts of People, unless those People would relinquish the right of Representation in the Legislature, a right inestimable to them, and formidable to Tyrants only. He has called together Legislative Bodies at places unusual, uncomfortable, and distant from the depository of their Public Records, for the sole purpose of fatiguing them into compliance with his measures. He has dissolved Representative Houses repeatedly, for opposing with manly firmness his invasions on the RIGHTS of the PEOPLE. He has refused for a long time after such dissolutions, to cause others to be elected; whereby the Legislative powers incapable of Annihilation, have returned to the People at large for their exercise; the state remaining in the mean time exposed to all the dangers of invasion from without, and convulsions within. He has endeavored to prevent the population of these States; for that purpose obstructing the Laws for Naturalization of Foreigners; refusing to pass others to encourage their migrations hither, and raising the conditions of new Appropriations of Lands. He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary Powers. He has made Judges dependent on his Will alone, for the tenure of their offices, and the amount and payment of their salaries. He has erected a multitude of New Offices, and sent hither swarms of Officers to harrass our people, and eat out their substance. He has kept among us, in times of peace, Standing Armies, without the Consent of our Legislatures. He has affected to render the Military independent of and superior to the CIVIL power. He has combined with others to subject us to a jurisdiction foreign to our constitution, and unacknowledged by our Laws; giving his assent to their Acts of pretended Legislation: For quartering large Bodies of Armed Troops among us: For protecting them by a mock Trial from punishment for any MURDERS which they should commit on the Inhabitants of these States: For cutting off our Trade with all parts of the World: For imposing TAXES on us without our Consent: For depriving us in many cases, of the benefits of Trial by Jury: For transporting us beyond seas to be tried for pretended offences: For abolishing the free System of English Laws in a neighbouring Province, establishing therein an arbitrary Government, and enlarging its Boundaries so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies: For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments: For suspending our own Legislatures, and declaring themselves invested with Power to legislate for us in all cases whatsoever. He has abdicated Government here, by declaring us out of his Protection and waging WAR against us. He has plundered our Seas, ravaged our Coasts, burnt our Towns, and destroyed the Lives of our People. He is at this time transporting large Armies of foreign Mercenaries to compleat the works of death, desolation and TYRANNY, already begun with circumstances of Cruelty & PERFIDY scarcely paralleled in the most barbarous ages, and totally unworthy the Head of a civilized Nation. He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the executioners of their Friends and Brethren, or to fall themselves by their Hands. He has excited domestic insurrections amongst us, and has endeavoured to bring on the inhabitants of our frontiers, the merciless Indian Savages, whose known rule of warfare, is an undistinguished destruction of all ages, sexes and conditions. In every stage of these Oppressions, We have Petitioned for REDRESS in the most humble terms: Our repeated Petitions have been answered only by repeated Injury. A Prince whose character is thus marked by every act which may define a TYRANT, is unfit to be the Ruler of a free People. Nor have We been wanting in attentions to our British Brethren. We have warned them from time to time of attempts by their Legislature to extend an unwarrantable jurisdiction over us. We have reminded them of the circumstances of our emigration and settlement here. We have appealed to their native justice and magnanimity, and we have conjured them by the ties of our common kindred to disavow these Usurpations, which would inevitably interrupt our connexions and correspondence. They too have been deaf to the voice of justice and of consanguinity. We must, therefore, acquiesce in the necessity, which denounces our Separation, and hold them, as we hold the rest of mankind, ENEMIES in WAR, in PEACE FRIENDS. We, therefore, the Representatives of the UNITED STATES OF AMERICA, in GENERAL CONGRESS Assembled, appealing to the SUPREME JUDGE of the World for the rectitude of our intentions, do, in the Name and by the authority of the good People of these Colonies, solemnly publish and DECLARE, That these United Colonies, are, and of Right ought to be FREE AND INDEPENDENT STATES, that they are Absolved from all Allegiance to the British Crown, and that all political connexion between them and the State of Great Britain, is and ought to be totally dissolved; and that as FREE AND INDEPENDENT STATES, they have full Power to levy WAR, conclude PEACE, contract ALLIANCES, establish COMMERCE, and to do all other Acts and things which INDEPENDENT STATES may of RIGHT do. And for the support of this DECLARATION, with a firm Reliance on the Protection of Divine Providence, We mutually pledge to each other our LIVES, our FORTUNES, and our sacred HONOUR.



William Williams, Robt Treat Paine, Geo Read, John Hancock, Robt Morris, John Adams,
Oliver Wolcott, Edward Rutledge, Lewis Morris, Samuel Chase, Wm Whipple, Joseph Hewes, John Penn,
William Ellery, Sam Adams, Benj Franklin, Caesar Rodney, Geo Wallace, Th Jefferson,
Tho Nelson Jr., Wm Paca, Charles Carroll of Carrollton, Thos Stone, Geo Ross, Benj Harrison,
Geo Clymer, Joseph Hewes, Wm Hooper, Thos Heyward Jun, Francis Lewis, John Morton,
Carter Braxton, Richard Henry Lee, Abra Clark, Step Hopkins, Jon Dickinson, Arthur Middleton,
Roger Sherman, Richard Henry Lee, Abra Clark, Step Hopkins, Jon Huntington, Ulm Hooper, Gerry,
George Wythe, Matthew Thornton, John Penn, Ed Rutledge, Thomas Lynch Jun, Geo Taylor,
Benjamin Rush, Button Gwinnett, Thos M. Kean, Francis Lightfoot Lee, Wm Floyd, Richd Stockton,
Jas Wilson, Geo Ross, John Hart, James Wilson, Phil Livingston, Lyman Hall,

RATIFIED BY THIRTEEN

CONFEDERATED STATES.



Engraved by E. Wellmore from a Painting by J.B. Longacre after an Original Miniature in possession of John S. Fleming Esqr. of Virginia

PATRICK HENRY

P. Henry

Robert Wain and others, in nine volumes. This work Dr. Emmet has extended to twenty thick volumes, folio. For completeness and detail, this I believe to be the most remarkable historical work in the world. It contains over three thousand autograph and autographic letters, eighteen hundred portraits, many of the greatest rarity, with hundreds of prints and drawings, fourteen water colors of American scenery, by eminent English artists who accompanied the British troops to America. These last were purchased at the sale of the Marquis of Hastings, by Dr. Emmet, at $50 each, and are a most valuable acquisition to the work. There are, besides, many hundreds of head and tail pieces on India paper, scattered through the book. The original precept of King George, with his signature, ordering out the first

four in New Jersey; four in Pennsylvania; four in South Carolina; three in New York; three in Delaware; two in Rhode Island; one in Maine; three in Ireland; two in England; two in Scotland and one in Wales. Twenty-one were attorneys; ten merchants; four physicians; three farmers; one clergyman; one printer; sixteen were men of fortune; eight were graduates of Harvard College; four of Yale; three of New Jersey; two of Philadelphia; two of William and Mary; three of Cambridge, England; two of Edinburgh; and one of St. Omer's. At the time of their deaths, five were over ninety years of age; seven between eighty and ninety; eleven between seventy and eighty; twelve between sixty and seventy; eleven between fifty and sixty; seven between forty and fifty; one died at the age of twenty-seven, and the age of two uncertain.

troops to suppress insurrection in America; an original manuscript of the private rules adopted for conducting business in Congress during the contest for independence, in fourteen small quarto pages—a very interesting relic; also many other original state papers, all having the greatest historic value and significance. It contains the finest collection of autograph letters of the Signers in existence,[1] comprising all, except Button Gwinnett,

[1] It may not be uninteresting, as showing the value set upon the autographs of some of the Signers, by posterity, to recapitulate the prices paid for letters in their handwritings and signed by them, at Thomas & Sons' salesrooms, South Fourth street, Philadelphia, November 1st, 1878:

A letter of	John Adams, Sept. 30, 1778	$10 00
" "	Josiah Bartlett, Aug. 22, 1794	9 00
" "	Carter Braxton, Dec. 18, 1783	7 00
" "	Abraham Clark, June 17, 1776	10 00
" "	Samuel Chase, September 9, 1777	19 00
" "	William Floyd, July 8, 1778	16 00
" "	Benjamin Franklin, Jan. 9, 1762	12 00
" "	Button Gwinnett (signature only to draft of letter)	110 00
" "	Lyman Hall, Sept. 12, 1785	60 00
" "	Jos. Hewes, Dec. 14, 1772	37 50
" "	Wm. Hooper, July 16, 1782	32 50
" "	John Hancock, July 1, 1778	9 00
" "	Thomas Lynch, Jr. (signature only, cut from book)	95 00

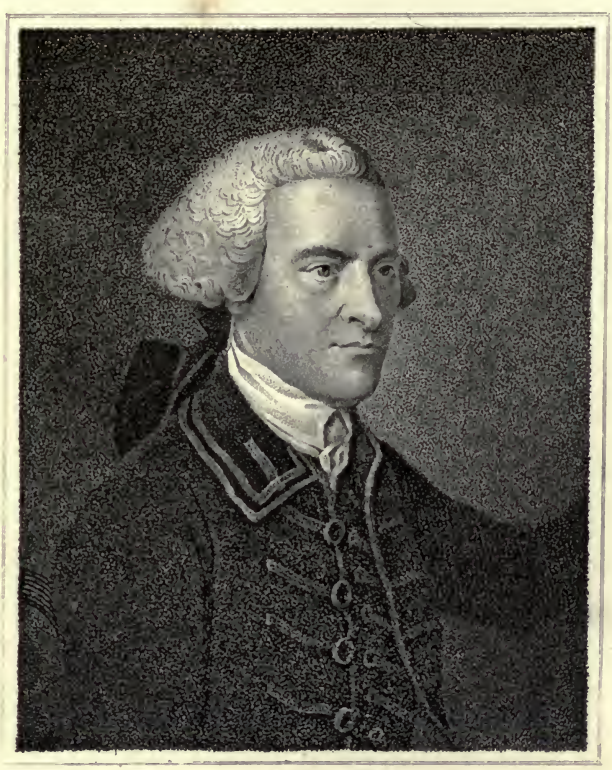
There is a perfectly unique letter of Thomas Lynch, Jr., in this collection of Dr. Emmet, the value of which is beyond any estimate which we dare venture to state here.

A letter of	Francis Lightfoot Lee, Jan. 14, 1769	$21 00
" "	Lewis Morris, May 23, 1794	10 00
" "	Thos. Nelson, April 7, 1782	10 00
" "	R. T. Paine, Jan. 9, 1787	10 00

Thomas Lynch Jun.

Engraved by J.B. Longacre from an Enamel Painting

in the Possession of Miss E. Lynch.



John Hancock

Engraved by J.B.Longacre from an original picture

Painted by Copley in 1765.

JAMES I.

of Georgia, and John Hart, of New Jersey; of these, a signature only. Six months may be spent with profit upon this wonderful book. It cost over twenty thousand dollars.[1]

A letter of	Wm. Paca, Feb. 19, 1779	$16 00
" "	John Penn, Oct. 4, 1786	27 50
" "	Edward Rutledge	8 00
" "	Roger Sherman, Feb. 14, 1792	21 00
" "	Jos. Smith	18 00
" "	Thomas Stone, April 27, 1783	18 00
" "	John Witherspoon, April 11, 1772	11 00
" "	Wm. Whipple, Oct. 3, 1764	14 00
" "	William Williams, March 17, 1772	15 00
" "	Oliver Wolcott, Feb. 29, 1776	12 00
" "	Geo. Walton, April 22, 1773	16 00
" "	Geo. Wythe, Dec. 22, 1773	16 00

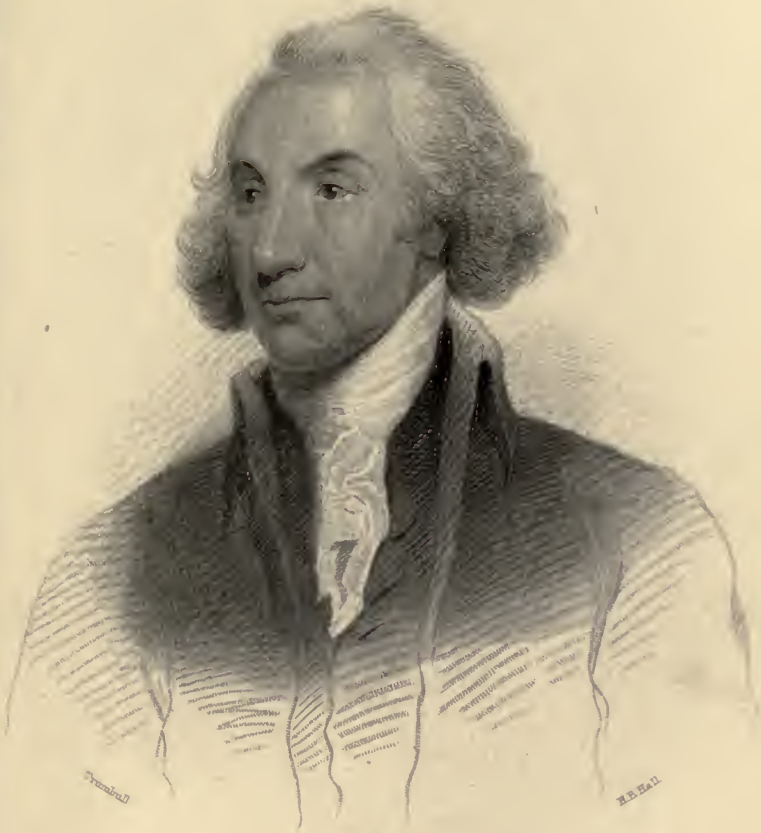
[1] SOME EXPENSIVE FOREIGN BOOKS. — A gentleman named Crowles expended over $10,000 in illustrating a copy of Pennant's London, which he bequeathed at his death to the British Museum. William Bowyer, renowned as the publisher of the most costly edition of Hume's England, spent the leisure hours of thirty years in illustrating Macklin's folio Bible, which, after his death, was put up at lotterv by his daughter among 4,000 subscribers, at a guinea each. It contained 7,000 prints, representing specimens of the work of 600 different engravers, and was bound up in forty-five stout volumes. A copy of Clarendon's Rebellion was copiously illustrated by Mr. A. H. Sutherland, of London, at an expense of $50,000! In this work there was one exgraving alone—the portrait ot James I. and his Queen—which cost 80 guineas. This noble work, with a copy of Burnet's Reformation, contained 19,000 engravings. Both of these works, bound uniformly in 67 volumes, now ornament the shelves of the Bodleian Library. There was once a copy of Voltaire's works, in 90 volumes, illustrated with 12,000 engravings. This is said to have been the labor of twenty years. The celebrated bibliomaniac, George Henry Freeling, illustrated a copy of the Bibliographical Decameron, extending it from three to eleven volumes which Dibdin said was the most stupendous triumph of book-ardor with which he was acquainted.—*Bookworm, Sabin's Bibliopolist, Vol. III., page* 172.

The historical value of the material brought together by Dr. Emmet is very great indeed, and it is a happy thing for the future student of American history that men of means and culture take pleasure in these collections.

There are three distinct items in Dr. Emmet's method with all his illustrated books —an extra title-page to every volume, with his own imprint; a symbolic frontispiece for each volume, and the insertion of head and tail pieces on India paper at every convenient place through the entire book.

Auxiliary to the above-named, and nowise its inferior, except in size, is his illustrated Griswold's Washington and His Generals [1]— originally in two volumes, octavo, extended to eight, folio, by original autograph letters, appointments, commissions, reports, accounts, and about twenty-four hundred additional illustrations, extra title-pages, frontispieces, head and tail pieces, etc. There are hundreds of instances in which the text of these books is confirmed by the presence of the original manuscript instrument upon which

[1] Among the illustrations of this work may be mentioned portraits of Major-Generals Nathaniel Greene, Horatio Gates, Baron DeKalb, Israel Putnam, Francis Marion, Hugh Mercer, Thomas Mifflin, Henry Knox, the Marquis de Lafayette, Joseph Warren, Baron Steuben, Anthony Wayne, John Stark, Philip Schuyler.



MAJ. GEN. PHILIP SCHUYLER.

Printed by W. Pate

Ph. Schuyler

NEW YORK G.P. PUTNAM & CO.

ANDRÉ.

Fac simile of a Drawing made by himself with a Pen the Day before his Execution.
The Original is in the Trumbull Gallery at Yale College.

it was based, and also further confirmed by the addition and insertion of the page of the newspaper announcing it. I have never seen so much biographical and historical information as has been here brought chronologically together, in any two works.

Winthrop Sargent's Life and Career of Major André, large paper, from one volume to seven, with about two thousand illustrations, prints and watercolors, and original drawings, chronologically arranged, is a delightful book. A large paper copy of Mary L. Booth's History of New York, is a laborious and expensive work—originally in two volumes, now eight volumes, folio. Francis' Old New York is illustrated up to five volumes, octavo, and has the original manuscript of the author, in one extra volume, with about six hundred and twenty choice prints, portraits, and twenty-four water-colors. We remark also Maryland Historical Series in thirty-four volumes; Irving's Washington, extended to ten volumes, octavo, with one hundred and ten portraits of Washington; Biographical Sketch of G. C. Verplanck, by Daly.

Philip Freneau's Poems is extended to two volumes, octavo, with two hundred prints, besides head and tail pieces. These poems were written during the Revolution, and

were noted for their satire. Death of James Wolfe, by Sabine, two hundred and fifty prints, octavo, bound by Bradstreet ; also, Shippen Papers, three volumes, profusely illustrated. Loyalist's Poetry of the Revolution, by Sargent, one volume, is extended to two by a beautiful selection of illustrations, mostly proof. There is also Henry A. Brown, on the One Hundredth Anniversary of Carpenter's Hall, Philadelphia. I can conceive of no more beautiful American series than the sixty-two folios above described.

Dr. Emmet's career as an illustrator began with Boydell's Shakspeare. The nine folio volumes were extended to twenty volumes by the insertion of over three thousand Shakspearian characters and views, with eighty portraits of Shakspeare. This is a stupendous work. (There will never be an end of the Shakspearian.) It is half-bound in crimson morocco by Bradstreet.

But the most significant work of Dr. Emmet's life, in books, is three illustrated volumes, dedicated one to each of his sons. They are illustrated by painted portraits in miniature, nearly uniform, and vignettes; also with autograph letters and many water-color views, and a table of the genealogy of the Emmet family. They are entitled, re-

Engd by John C. Mc Rae

ROBERT EMMET.

spectively, "The Life of Thomas Addis Emmet and His Son, John P. Emmet; Illustrated by Thomas Addis Emmet for His Son, John Duncan Emmet;" "Life of Thomas Addis Emmet; Illustrated by Thomas Addis Emmet for His Son, Thomas Addis Emmet," and "Life of Robert Emmet; Illustrated by Thomas Addis Emmet for His Son, Robert Emmet." They are profusely and elegantly illustrated with the usual extra title and symbolic devices. I can conceive of no more appropriate memorial from a father to his sons than these three matchless volumes. May they long remain the lares and penates of his patriotic family!

The preceding sketch, while it does enumerate the most important, does not include all the illustrated books of Dr. Emmet. How he managed to accomplish so much—so vast an amount of work—amid the complexities of an extensive medical practice, is a mystery to all his overworked friends. He has in the meantime produced several works of the highest merit on medical jurisprudence.

Independently of the foregoing, Dr. Emmet's library contains a great number of the early and rare editions of American historical works. He also has an extensive professional library.

Dr. Emmet has devoted but little attention to ornamental bindings; strength and durability are considerations with him far more desirable than beauty. His books are generally done up in the very best of Bradstreet's half-binding, by no means inelegant, and for durability cannot be surpassed.

Mr. Charles C. Moreau, of 122 West Forty-eighth street, New York, for many years in the insurance business, has been collecting prints and forming illustrated books for over thirty years. The first impulse given in this direction was on seeing John Allan's collection. Mr. Moreau has illustrated the Bradford Club edition of the Croakers, extending it to two volumes, folio, by the insertion of one hundred and eighty-seven prints, autograph letters, and the original manuscript preface by E. A. Duyckinck; Fitzgreene Halleck's Poetical Works, extended to two volumes, quarto, by two hundred and twenty-six prints and autograph letters; Memorial of Washington, by Irving, seventy-five prints, twenty-five different portraits of Irving; Dunlap's History of the American Stage, extended to four volumes, over three hundred prints added; Memorial of Alexander Anderson, First American Wood Engraver, two copies, three hundred prints inserted,

Washington Irving.

DER FALL DES NIAGARA

Paris. Publié par l'Institut Bibliographique

many rare woodcuts by Anderson and other early American engravers. Mr. Moreau has also illustrated Francis' Old New York, extending it to five volumes, quarto, by eight hundred prints; also Irving's Life of Washington, quarto, containing upwards of fourteen hundred prints, in ten volumes, and two supplementary volumes, containing upwards of six hundred different portraits of Washington; Duyckinck's Cyclopædia of American Literature, in nine volumes, quarto, with seven hundred prints and autograph letters; Lossing's Our Country, extended to ten volumes, upwards of fifteen hundred prints; Tuckerman's Book of Artists, octavo, extended to four volumes, five hundred engravings. But the greatest of all the works of Mr. Moreau is the Records (not Ireland's) of the New York Stage from the Earliest Date to the Present Time. Of this gigantic work he has forty quarto volumes, illustrated by nearly nine thousand prints, playbills, and autograph letters. This is truly a wonderful work, and as a record it is probably the completest in existence. We also find in this unique collection of Americana Disosway's Earliest Churches of New York, two volumes, one hundred and twenty-three prints; Maud's Visit to Niagara Falls, with three hundred

different views of the Falls; Taylor's Recollections of Leslie, the artist, ninety-six prints; Richard Rush's Residence at the Court of London, ninety-two prints; Obsequies of Abraham Lincoln, by the New York Common Council, one hundred prints inserted; Moore's Diary of the American Revolution, and many others. These books are more than usually interesting, inasmuch as Mr. Moreau commenced many years ago, inventing his own method, from which he has never departed, notwithstanding the innovation of more stylish methods. He has about one hundred and sixty privately-illustrated books in his collection, entirely the work of his own hands.

There is in the possession of Mr. James E. Mauran, of Newport, R. I., a magnificent work, the product of his own industry and taste. It is Sir John Froissart's Chronicles of England, France and Spain, and the Adjoining Countries. The original work was in two volumes, royal octavo, which he has illustrated and extended to twelve volumes, quarto, by the addition of thirteen hundred and fifty-six illustrations, of which fifty are illuminations of his own painting, and two hundred colored from books; the remainder are prints, portraits and views. The paper

ABRAHAM LINCOLN

Präsident der Nord Amerikanischen Staaten

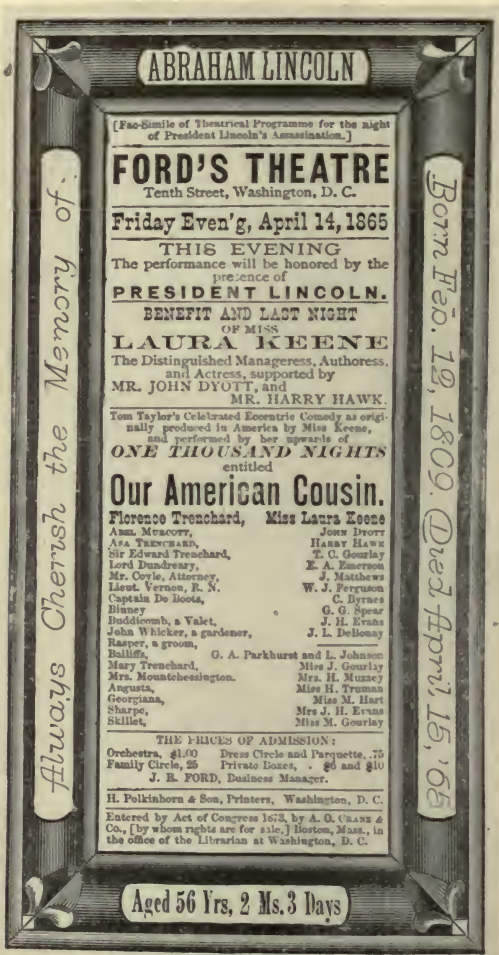
Meuchelmörderisch geschossen den 14ten April 1865

am nächsten Tag gestorben

THE EARLY HOME OF ABRAHAM LINCOLN,

AS IT NOW STANDS IN ELIZABETHTOWN, HARDIN CO., KY.

"His Father built this Cabin and moved into it when Abraham was an infant and resided there till he was Seven Years of age when he removed to Indiana."



[Fac-Simile of Theatrical Programme for the night of President Lincoln's Assassination.]

FORD'S THEATRE

Tenth Street, Washington, D. C.

Friday Even'g, April 14, 1865

THIS EVENING

The performance will be honored by the presence of

PRESIDENT LINCOLN.

BENEFIT AND LAST NIGHT OF MISS

LAURA KEENE

The Distinguished Manageress, Authoress, and Actress, supported by

MR. JOHN DYOTT, and MR. HARRY HAWK.

Tom Taylor's Celebrated Eccentric Comedy as originally produced in America by Miss Keene, and performed by her upwards of

ONE THOUSAND NIGHTS

entitled

Our American Cousin.

Florence Trenchard,	**Miss Laura Keene**
Asbl. Mugcott,	John Dyott
Asa Trenchard,	Harry Hawk
Sir Edward Trenchard,	T. C. Gourlay
Lord Dundreary,	E. A. Emerson
Mr. Coyle, Attorney,	J. Matthews
Lieut. Vernon, R. N.	W. J. Ferguson
Captain De Boots,	C. Byrnes
Binney	G. G. Spear
Buddicomb, a Valet,	J. H. Evans
John Whicker, a gardener,	J. L. Delbosq
Rasper, a groom,	
Bailiffs,	G. A. Parkhurst and L. Johnson
Mary Trenchard,	Miss J. Gourlay
Mrs. Mountchessington.	Mrs. H. Mussey
Augusta,	Miss H. Truman
Georgiana,	Miss M. Hart
Sharpe,	Mrs J. H. Evans
Skillet,	Miss M. Gourlay

THE PRICES OF ADMISSION:

Orchestra, $1.00 Dress Circle and Parquette, .75
Family Circle, 25 Private Boxes, . $6 and $10

J. B. FORD, Business Manager.

H. Polkinhorn & Son, Printers, Washington, D. C.

Entered by Act of Congress 1873, by A. O. Crane & Co., [by whom rights are for sale,] Boston, Mass., in the office of the Librarian at Washington, D. C.

upon which some of the engravings are printed bears the watermark of the fourteenth century, thus determining the question of authenticity. Each volume has an illuminated title-page of Mr. Mauran's own composition. He has also illustrated the Life of Francisco Petrarcd. Of this beautiful book he has two sets. Also Reviews of the various editions of Petrarch, illustrated; Reviews of the editions of Chaucer; Louisa Stuart Costello's Early Poetry of France, from the Times of the Troubadours and Trouvères to the Reign of Henry Fourth, two sets; Life of Johanna of Naples; Ivanhoe; Agnes Sorel; Pope's Rape of the Lock, inlaid to royal quarto, with many proof prints, bound by Tarrant; History of Flagellation, etc.

Upon a little close observation of men of literary tastes, or bookmen, we can make a diagnosis of the case, *ad hominem*, and determine, with a fair degree of certainty, which of the standard works—Dibdin, Boswell's Johnson, Izaak Walton, Nell Gwynne, Ireland's Stage, Irving's Washington, Old New York, or the Signers—would probably allure its votary into the greatest extravagance, should he fall a victim to this malady. For a man may be as distinctly known by the books

he reads as by the company he keeps. A companionship of good books, as certainly as a companionship of good men, is an æsthetic sanctuary and a moral bulwark. As Wordsworth says—

* * * "Books, we know,
Are a substantial world, both pure and good,
Round which, with tendrils strong as flesh and blood,
Our pastime and our happiness can grow."

I shall not, therefore, be obliged to apologize for the information, which may seem prophetic to some members of this club, that the worthy President of this Association, Henry T. Cox, Esq., is engaged on a matchless copy of Walton's Complete Angler. Nor is it strange that he should have been captivated by the amiable, kindly nature which breathes through every page of this book, "its communion with Nature inhaling her freshest influences, and partaking insensibly of her unaffected graces," by the genial spirit of contentment and repose which it inspires, and by its simplicity of style, so agreeable to the man of culture. Our President read the gentle Izaak, and, seduced by the brilliant example of the illustrated first quarto edition of Bagster by Symond Higgs, with three hundred proof prints and drawings, and bound by the peerless Gosden, caught the malady,

Ed. Schaller sc.

Alphonse de Lamartine

Carlsruhe im Grossherzog

and has sinned. His copy is far advanced toward completion. It has two hundred water-colors, one hundred and thirty etchings, and seven hundred prints, proofs, and on India paper. For the title-pages of this marvelous book it is contemplated to have original water-color designs, executed by Darley. The cost of this work is the secret of its owner. I can only say it is a luxury the indulgence in which nothing short of a golden Chersonesus, or the yield of an Eldorado, can survive. And while I must myself also confess to the same gentle weakness, my ambition has been satisfied in swelling this dear little volume of Pickering to three volumes, with no loss of its original individuality, by the insertion of three hundred and sixty prints, exclusively on its natural history—fishes, birds, insects, reptiles and fishing scenery. Mr. Cox has also illustrated a large-paper copy of the Letters of Madame Sevigné, who, according to Lamartine, was the representative woman of the seventeenth century. Her letters rank as models in the world of epistolary literature to-day. This work is extended to fourteen volumes by seven hundred and fifty extra illustrations, chiefly proofs, many in three stages, elegantly bound in crimson levant by Bertrand, orna-

mented in mosaic outside. Also Nicholas Boileau (the friend and companion of Racine and La Fontaine), Didot's edition (250 copies only), royal folio, extended to two volumes, with extra prints, comprising rare portraits in early states, by Nanteuil, Masson, Van Schupfern and others; also the original drawings by Marrilier Picart, etc., done expressly for this work, with the etchings and finished prints from the same; full bound in grosgrain levant by Chambolle Duru. Also Don Quixote, extended from two to four volumes folio, illustrated with a profusion of prints, including the set by Smirke, in two states; also the series by Westall, Tony Johannot, Deviera, Doré, etc., bound in crimson levant by Chambolle Duru; also Boswell's literary leviathan, Sam Johnson, one volume, extended to six, with over one thousand added prints, imperial octavo, full levant, by Riviere. This is a beautiful specimen of bookmaking. Joseph Spence, prebendary of Durham Cathedral, large paper, is extended to three volumes, with many portraits of Pope, and about five hundred inserted prints, bound by Wright; also Knight's London, six volumes, octavo, with six hundred added prints; New York City During the Revolution, with many autograph letters of the early Governors and Mayors,

Drawn by Thos. H. Shepherd.

Engraved by Wm Wallis

LONDON.

RESPECTFULLY INSCRIBED TO THE RIGHT HONBLE THE LORD MAYOR, COURT OF ALDERMEN & COMMON COUNCIL

John Cruger

Engd by G.B. Hall from a Picture in possession of the Chamber of Commerce

and of the early Presidents of the Chamber of Commerce,[1] imperial octavo, is bound by Matthews. The Everett Memorial, with two hundred rare portraits and prints, is bound in full crushed levant by Matthews. Mr. Cox's library is otherwise marked by its splendid collection of works on art and general literature.

I must just here interpose my demurrer to what I conceive a refined barbarism in book-illustrating or unique book-making. It is the destruction of a fine book—maybe a large-paper, privately-printed, and a rare edition—by building up or extending the leaves to take in large prints. Better to have the prints left out altogether than utterly to destroy an elegant book beyond identification, first, in overdressing it, and then burthening with prints never intended for any book. Infinitely more charming is a small book—at largest a royal octavo—discreetly illustrated with a few prints which gracefully become it, than a plethora of illustrations coerced into the service. I am familiar with all the arguments urged in behalf of the custom of extending the text of a fine book, and, in the

[1] The first six of whom were John Cruger, Hugh Wallace, Elias Desbrosses, Henry White, Theophylact Bache and William Walton.

expression of my judgment, may, like Goethe, "promise to be honest, but impartiality is impossible;" for none, nor all, of the reasons can justify, from my point of view, the breaking up of a beautiful book, already celebrated, and sacrificing its individuality to the convenience of at best a few—and frequently a few quite ordinary—prints. But, notwithstanding my demurrer, or the remonstrance of my feeble pen, men of the highest culture will continue to build up their books whenever it pleases their caprice; for—

> "'Tis a weakness of the wise
> To choose the volume by the size,
> And, in its pond'rousness to prize
> Dear copies printed on large paper."

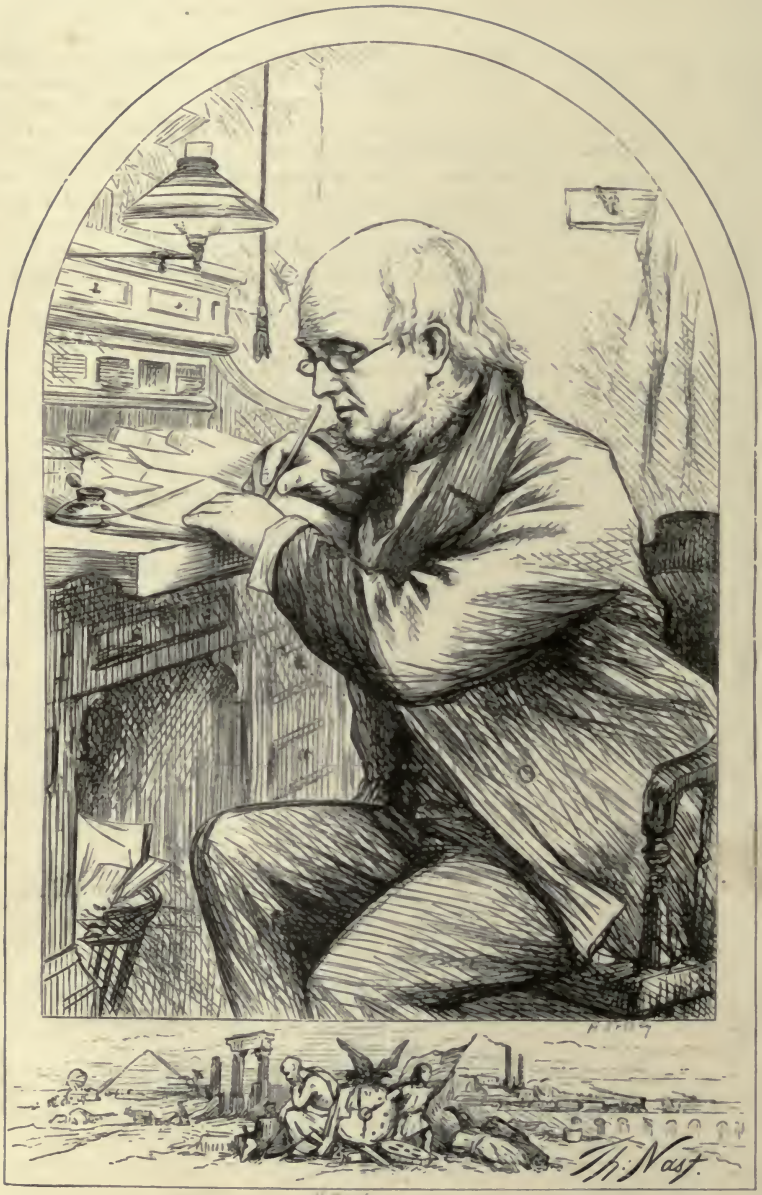
Nor must we, in this synopsis, omit to mention a most estimable gentleman and friend—Hon. Charles C. Jones, of Georgia, for many years a resident of Brooklyn, now of Augusta, Ga. He introduced some new features in book illustrating. Mr. Jones is the author of many learned works on archæology, ethnology, and kindred sciences. Among his illustrated books is the Siege of Savannah, in 1779, translated from the original journal in the possession of J. Carson Brevoort. This book he has illustrated at a

James Oglethorpe

cost of six hundred dollars. Also the Siege of Savannah, in 1864. Also the Life of Tomo-Chi-Chi, a Georgia chief who visited Europe in 1734, with Governor Oglethorpe. The last has many illustrations, including a portrait of the chief taken in Europe, and rescues from oblivion the memory of a noble, generous and true man. "We search in vain," says Mr. Jones, "for a single instance of duplicity, a doubtful word, a breach of faith, a criminal indulgence, or a manifestation of hypocrisy, and whose sentiments at times were not unworthy a disciple of Plato." From this we pass to the Antiquities of Southern Indians. This book has many drawings and sketches. Also we note The Rulers and Governors of Georgia, from the Earl of Egmont to the Present Time, with portraits, autographs, prints and maps relating to Georgia; also Life of Commodore Tatnall. These are all his own works. He has likewise illustrated Colonel Tarleton's Campaign, a work minute in the detail of military operations in both Carolinas and part of Virginia, up to the surrender of Cornwallis in 1781; William Johnson's Life Sketches of Major-General Nathaniel Greene; Life of Pulaski, etc., etc. But the greatest and most important of all his productions, from an historical

point of view, is a work based upon the roster of the Confederate army, consisting of autographs, original letters, original army orders commissions, instruments relating to the State, portraits, prints, maps and plans of battles, all of which he has extended to folio, in ten thick volumes—inlaying done by Toedteberg, Trent and Lawrence. Mr. Jones has illustrated over one hundred volumes, has produced seven or eight scientific, historical and biographical works, and has delivered lectures—all while living in Brooklyn, from 1865 to 1879. During the same time he was a member of the law firm of Ward, Jones & Whitehead, of New York.

I must here again call attention to the enormous results from the labor of one man, and it does seem to me, from abundant example, that, with a proper regard for physical health, attention to exercise, proper assimilation of food, it is difficult to put more mental work upon a man than he can bear. It is worry and fret which kills—indigestion consumes the brain, and clogs up the avenues of thought more than work. Parallels to this irresistible energy are not merely demonstrable, but are demonstrated in the men who have moved the world—as Mahomet, Luther, Knox, Calvin, Franklin, Paine and Lincoln.



EDITORIAL CHAIR OF "THE TRIBUNE."

Drawn and Engraved for PUTNAM'S MAGAZINE.

Cæsar wrote his essay on Latin Rhetoric while crossing the Alps; Macaulay wrote his Lays of Ancient Rome in the War Office; Gladstone wrote his Juventus Mundi during an unparalleled political struggle; and our own Horace Greeley produced the Great American Conflict, a work of as much correct thought as ever issued from the American press, during the busiest part of a marvelously busy life. And even among recent French statesmen, with whom politics is ever an exacting profession, we find men whose greatness consists rather in their overwork than in the business of their lives, as De Tocqueville, Thiers, Guizot and Lamartine; even Napoleon III. earned a seat in the Academy by his Life of Cæsar.

From these, and from all recorded experience, it does seem "that the hollowest of all dogmas is the dogma of ease and comfort."

Mr. William L. Andrews, of New York, has made a collection of illustrated books, principally on America, eminently worthy of our consideration. Mr. Andrews is an ardent lover of fine books. His Irving's Washington—the product of this passion—is a superb work, extended from five to ten volumes, by inserting eight hundred prints and fifty-nine portraits of Washington,

some of which were of the greatest rarity. It was bound in blue morocco, and sold for nine hundred and eighty dollars at the Rice sale, in March, 1870. This collection also contained Mrs. Bray's Life of Thomas Stothard.

He also illustrated Samuel Pepys' inimitable Diary. It is strange that a work like Pepys' Diary should have attracted so little of the attention of book illustrators, for no book ever written has thrown such a flood of light upon the history, social customs and manners prevailing about the close of the Seventeenth and the opening of the Eighteenth Centuries, as this gossipy[1] book. Pepys first became

[1]Pepys in his Diary makes reference to a celebrated old book-worm whom he knew, by the name of Richard Smith, of Little Moorfields. "He was," says Pepys, "a person infinitely curious and inquisitive after books, and suffered nothing to escape him that fell within the compass of his learning—desiring to be master of no more than he knew how to use." From other sources we find that this Smith had collected a great mass of historical works, and that he was also a collector of MSS. He died in 1675. After the decease of this worthy old bibliomaniac, it was proposed to buy his library by public subscription, but eventually it fell into the hands of the bookseller Chiswell, in St. Paul's Churchyard, who printed a catalogue of the books, and sold them at auction in 1682. The prices some of the Caxtons fetched would make a modern Caxtonian sigh: Caxton's Chronicle of England, 3s, 6d. Mirrour of the World, 5s. History of Jason, 5s, 1d. Recueillés of the Histories of Troy, 3s. Book of Good Manners, 2s. Game of Chesse, 13s. Vites Patrum, 8s. Godfrey Bulloigne, 18s. Translation of Virgil's Æneads, 3s. Pilgrimage of the Soul; Chasten-

W. Patten

T. Goodman

Anna Eliza Bray.

London Published 1845, by Longman, Brown & Co

known to the world as a diarist in 1825 ; and Jeremy Collier speaks of him as a philosopher of the severest morality. One thing is pretty certain ; he has gained a celebrity entirely without intention on his part.

Mr. E. Bement, of Staten Island, is a genuine bibliophile, and has made some valuable contributions to its technics. He has extensively illustrated Macaulay's History of England, Walton's Complete Angler, and other historical works.

Nor is William A. Fraser, of New York City, a novitiate in the art of illustrating books. He has illustrated Francis' Old New York; Winthrop Sargent's Life of Major André; Life of Benjamin Franklin; Irving's Washington , and other biographical works.

William Matthews, Esq., of Brooklyn, has illustrated Bancroft's History of the United States, and also beautifully illustrated a copy of Walton's Complete Angler, and is engaged on others,

John P. Woodbury, of Boston, is a gentleman to whom the domain of illustrated books is no *terra incognita*. He has extend-

ing God's Children ; Rule of St. Benet, 5s. Translation of Cato, 4s. Translation of The Knight of the Toure, 5s. This sale catalogue with prices annexed is now in the British Museum. These books so insignificant two hundred years ago would fetch a moderate fortune to-day.

ed the Novels of Sir Walter Scott to sixty volumes by the addition of eight hundred prints. He has also a beautiful copy of Mrs. Bray's Life of Stothard, with others.

Mr. G. D. W. Vroom, of Trenton, N. J., has illustrated the Life of Major André ; also Life of Napoleon, and some local histories.

Mr. James W. Vroom, of Newark, N. J., has a prominence as an illustrator of local history.

All of these gentlemen are known as high-priests of Bibliolatry.

There is one extraordinary collection of books to which I have barely time to call attention. It is that of a gentleman whose residence is just out of the city. He is a bachelor ; his name I am not at liberty to use.[1] His library is a paradise of art in books and bronzes.

In his small but ornate collection is a copy of Boccaccio's Decameron, two volumes, extended to four by the insertion of two hun-

[1] It seems strange that a great book collector should be able to preserve his individuality undiscovered in a great city like New York, while there are so many interested in dragging him before the world. But Mr. Sabin tells us of two characters—Mr. Pennfeather and Mr. Hornblower—who frequently appeared at the auction sales of fine books, none but the rarest tempting them, and for which they paid enormous prices, to the discomfiture of all other buyers. Mr. Sabin says a mystery hangs about these men ; but he suspects that both of these windy names represent New York Collectors.

Sir Walter Scott Bart.

Published by J. Limbird 148 Strand

Isabey père Pinx. Henry Robinson. Sc.

BONAPARTE

1.er Consul

CHARLES.II.

dred and thirty prints characteristic of the text, except that they are drawn with a freer and more ecstatic hand. It is, beyond all contrast, the most voluptuous book I have ever seen. Here is also the quarto edition of R. Payne Knight's Essay on the Worship of Priapus, extended by illustrations of the highest scientific significance to two bulky volumes. It is a beautiful and worthy book, of incalculable service to the historian and antiquarian. The original edition of this work has become very scarce—a copy sold for one hundred and fifty dollars in this country. Also the celebrated Secret Cabinet of the Royal Museum at Naples, illustrated with eighty drawings by Italian artists of the more recent discoveries at Herculaneum and Pompeii. This is also an admirable book and a noble contribution to ethnological science. The next volume we lay our hands upon is a large paper of Grammont's Memoirs of Charles II.; and in fraternizing proximity is a copy of Cunningham's Life of Nelly Gwynne, the latter with extremely characteristic prints illustrating some of the frailties of her eventful career. She is called "pretty Nelly" in Lely's portrait, and by the same endearing title in the "spoony" raptures of Pepys.

Here is also Hollar's Celebrated Courtesans of the time of Charles II., in two folio volumes. The picture drawn by John Evelyn, of the profligacy which hovered around the throne of England during the reign of the "merrie monarch" is a deplorable one indeed. Also Amadis of Gaul, a famous Portuguese romance, by Lobeira, translated into Spanish and added to by Montalvo, rendered into French by the Lord of Essars, Nicholas de Herberay, who also increased it, and, lastly, Gilbert Sannier, who added to it, and now done into an English abridgment, by Southey; the English garment having about as much fitness for it as the Hebrew for the rendering of a negro plantation song. And now La Pucelle of Voltaire, by Didot le Jeune, two volumes, large paper, extended to four by the insertion of four hundred engravings, including forty-six portraits of Voltaire and sixteen of Joan of Arc, and both of the exquisite sets of Moreau, all brilliant impressions. This magnificent work is bound in red polished levant by David, and cost its present owner five hundred and twenty dollars. The fastidiousness of the present age can see nothing but the prying beastliness of a satyr in this work. Yet the pure and punctilious Condorcet de-

Mr de Voltaire
Bernigeroth fr.

fended it; and, compared to the fulsome imaginings of Diderot, this creation of the patriarch of Fernex is purity itself. Nor does the life of Voltaire seem to merit the obloquy with which certain modern censors have endeavored to envelope it. Even the ingenuous Morley recognized his right to immortality, in erecting to him a "written statue;" an act itself highly commendable—yet he performed it with a rough chisel. Voltaire was the idol of the French nation, and there is not a man of book culture in all Paris but would lavish decorations upon La Pucelle, and, indeed, copies of it may be found glittering upon the shelves of every bibliophile in France, some illustrated with prints of the highest chastity, others with designs from Moreau, or maybe more licentious originals, out of which the differentiation of a pure morality would be an awkward process indeed. However, Voltaire is certainly not responsible for the taint of his illustrators. Nor is this imprudent devotion confined to Paris; it has its premiers in London, and its satraps in the metropolis of the New World.

There is another tempting little book in this collection—a large duodecimo, published in 1709, second edition, in one volume, enti-

tled The Secret Memoirs and Manners of Several Persons of Quality of Both Sexes;[1] or, The New Atalantis, by Mrs. De La Rivière Manley.[2] To quicken in the inquisitively prurient

[1] Among the persons under disguised names who were mentioned and scandalized in this notorious book were Charles Seymour (Duke of Somerset), Sir Robert Howard, Lady Wharton, William Cavendish (Duke of Newcastle), Lady Mary Vere, Charles Lennox (Duke of Richmond), Earl of Nottingham, Mrs. Darby, Duke of Grafton, Sir Isaac Newton, Sir Samuel Garth, M. D., James II. (Duke of York), Mrs. Young, Charles II., Queen Anne, George Villiers (Duke of Buckingham), James Scott (Duke of Monmouth), Earl of Portland, Robert Barclay, Mrs. Hammond, Mrs. Steele, Sir William Cooper, Prince of Orange, Mrs. Howard, maid of honor to Mary; John Churchill (Duke of Marlborough), Sir Richard Blackmore, M. D.; Lady Hyde (Countess of Rochester), Mrs. Granville (Lady Lansdowne), Sir Robert Howard's widow, of whom it may be said—

"The pleasure missed her, but the scandal hit."—*Pope.*

and many others.

[2] Mrs. De la Rivière Manley (born 1672), the Aspasia of the eighteenth century, was the daughter of Sir Roger Manley, who, if entitled to no other credit, is to that of educating his daughter, who lost her mother at an early age. At the age of seventeen, the fairy realm in which the maiden had hitherto lived was knocked to pieces, and the rude world came upon her in a storm of misery and shame. Her cousin, a son of Sir Roger's brother—a fellow evidently beyond the bounds of forgiveness, for he had borne arms against the King—had been false to Church and Crown, and was now false to beauty and honor. Under what base pleas, and by what intolerable arts, he obtained his object, we need not inquire; but La Rivière found herself, with blighted reputation and broken heart, thrown entirely on her own resources. She became a favorite with the Duchess of Cleveland, at that time the sovereign mistress of Whitehall, and perhaps excited her wonder as much by the correctness of her behavior as by the quickness of her repartee.

a hankering for knowledge, it is only necessary to place before them the announcement of a work containing some interdicted scan-

But the Duchess was as capricious in her female friendships as in love, and, ere six months elapsed, became jealous of the talents and beauty of La Rivière, and led a crusade against her—a happy circumstance for the object of her hate. Excluded from both the hemispheres into which the habitable globe of society was at that time divided, she betook herself to the point where both were united, and sent a tragedy to the theatre. It was received with universal acclamation, and her name became a household word in the assemblies of wit and fashion. The authoress of "The Royal Mischief" achieved an entrance into another and higher circle, where everything was forgiven to the possessor of genius, but where, probably, the only difference between the poetess and the purest of her admirers was that she had been discovered and they had not. How long this lasted, we are not told; but she came out in a new character when the curtain drew up again. Disappointed in love, and soured, perhaps, by the docility with which her self-sacrificing advice had been followed, she became a politician of the most rabid kind, and wrote libels on the ministry, for which she was brought up in custody before the Secretary of State. Her book was called A New Atalantis, and contained the most ferocious assaults on her political opponents, under false names. Bitterness and hatred were so characteristic of these lucubrations that they moved the sympathetic feelings of the great satirist and traducer of the day—Dean Swift—and he extended the hand of fellowship to the equally fierce but less malicious Mrs. Manley. In him she recognized the immorality which had won her earlier admiration in man, and she clung to that impure concentration of humor as her protection against the humanities of the *Tattler* and the frigidity of Cato. The list of her plays is as follows: "The Royal Mischief;" "The Lost Lover; or, the Jealous Husband;" "Almyna; or, the Arabian Vow," and "Lucius, the First Christian King of Britain." What we have said may give an interest to the works of this "ingenious and accomplished gentlewoman"—if perchance they present themselves in an old bookstore, at price not exceeding half an eagle per volume.

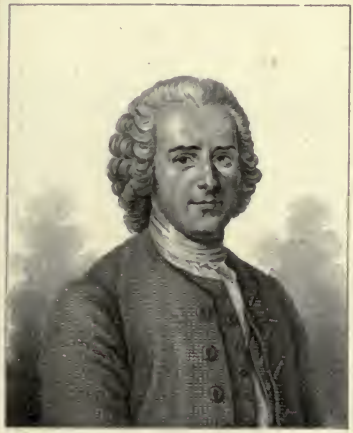
dal. And there are too many, alas, who revel in this fungoid literature. This book scandalized some persons of rank, and for it the author was tried, found guilty and imprisoned. She was also author of a tragedy called The Royal Mischief, the best-named book that I have ever seen. The first-named book—the new Atalantis—is extended to three volumes by the insertion of one hundred and eighty prints, which, for righteousness' sake, had better remain forever undescribed. Here are also Marguerite de Navarre, Rabelais, Galanteries des Rois de France, Rousseau, etc., etc.

There are about two hundred volumes of illustrated books in this unparalleled collection, with the greater portion of which we had never before had the honor of a personal acquaintance. The bindings are generally French. These books seldom reach the salesrooms; but, when they do, they usually fetch greater prices than any other books known to the trade.

That a man may live in wedlock with his beautiful books, works of art, and statuary, and live to love and adore them, we can perfectly understand; but that a man should cherish them—these mere effigies, models, transcripts, to the exclusion of the living,

ROUSSEAU

(JEAN-JACQUES).



CHRONOLOGIE.

1712. Naissance de J.-J. Rousseau.
1732. Prem. voy. à Paris; retour à Chambéry.
1732-39. Il donne des leçons de musique.
1739. Il va à Lyon. Précept. chez M. de Mably.
1741. 2e voy. à Paris; *Inv. de not. la mus. en ch.*
1742. *Les Muses galantes* (poëme et mus.).
1743. Secrét. de l'ambass. de France à Venise.
1745. Son retour à Paris.
1747. Il est chargé de rev. *la Princesse de Nav.*; commis chez le fermier-général Dupin.
1748. Admis chez mesd. d'Épinay et d'Houdetot.
1750. *Discours contre les lettres.*
1752. *Le Devin du village* (poëme et musique).
1753. *Lettre sur la musique française.*
1755. *Disc. sur l'origine de l'inégalité parmi les hommes.* — Voyage à Genève.
1756. Retour à Paris; s'établit à l'Ermitage.
1758. *Lettre sur les spectacles.*
1759. *Nouvelle Héloïse.*
1762. *Emile.* Il se réfugie en Suisse; adopte le costume arménien.
1764. *Lettres de la Montagne.*
1766. Il passe en Angleterre; ses *Confessions* (6 livres); *Contrat social.*
1767. Son retour en France.
1768-69. Voyage à Lyon, à Grenoble, à Chambéry, à Bourgoin. Son mar. avec *T. Levasseur.*
1770. Il revient à Paris; quitte le cost. arménien.
1772. *Considérations sur le gouvern. de Pologne.*
1778. Mort de J.-J. Rousseau (3 juillet).

Traité d'arithmétique, imp. à Venise.
Dictionnaire de musique.
Traduction de grec en latin des *Inscriptions de Rhodes*; inédit.
Les Rêveries du Promeneur solitaire.
Les Aventures de milord Édouard; suite de la *Nouvelle Héloïse.*
Émile et Sophie, ou les Solitaires; suite de l'*Ém.*
Le Lévite d'Éphraïm. — *Lettres à Sara.*
Trad. du 1er liv. de l'*Hist. romaine* de Tacite.
Trad. de l'ép. d'*Olinde* et de *Sophronie*, du Tasse.
Rousseau juge de Jean-Jacques.
Lettres, Romances, Opuscules; Botanique.

VENUS & ADONIS .

glowing, breathing reality in flesh and blood, is, I believe, beyond the comprehension of every well-dispositioned mortal. But my bachelor friend has sealed himself against the tender amenities of real life, has intrenched himself within the four walls of his literary fortress, and, like Venus with her Adonis, deems within this art-environed

* * * * "park,
No dog shall harm him, though a thousand bark."

From this vast array of illustrated books, I hope I shall not produce the conviction that it is proper, or that it is even possible, to illustrate all books to advantage, because it is not true. There are books which resist every effort of the illustrator. There are some old books—unique old books—and beautiful because they are old and unique, which will admit of no companionship or fraternization with methods of modern genius; no amount of retouching can give modern significance to antique art. It is like the mutilated statue of Memnon, at Thebes—beautiful and sublime in its mutilation, and which "gave forth melodious sounds when the first rays of the morning sun fell upon it, and at evening gave a plaintive and melancholy cry, but became dumb on being restored by modern art."

One of the greatest of all popular errors relating to the subject under consideration is that lovers and buyers of books—book-worms, as they are called—are, as a class, unsocial—even to a degree uncivil. My intercourse with them, however, does not go to confirm this calumny. I think very much of this false sentiment concerning book-men has gained ascendency in this country from the conceits of an extensively-read book called The Book Hunter, by J. Hill Burton. It is a cynical and mischievous little book.[1] Its missiles of sarcasm are constantly discharged at men with bookish cravings, and a whining and

[1] A criticism on the American edition of this book in Philobiblion (Vol. II., page 60) is far from complimentary to Mr. Richard Grant White, the American editor and annotator. It charges him with uttering the most deplorable nonsense—irrelevant garrulity—with writing in bad English and worse orthography. Of the note on page 108 it says: "It is difficult to keep a serious countenance while reading such arrant nonsense, such empty affectation of superior classical culture, and such ludicrous self-laudation as he has managed to embody in this note. It is interesting, however, as affording evidence of the manly development of Mr. White's comprehensive mind in early youth; for it will be observed that he declares positively that he has not seen the Tusculan Questions since his 'first college year.' The famous scholar, Daniel Heinsius, maintained that 'Grotius was a man from the instant of his birth, and never had discovered any signs of childhood.' Scarcely inferior to the young Grotius was the Freshman who could run such a sagacious parallel between the Tusculan Questions and the Platonic Dialogues, and we commend this significant example of precocity to future biographers of Enfants Célèbres."

complaining tone pervades the entire work. It calls an illustrator the "Ishmaelite of Collectors, whose hand is against every man, and every man's hand is against him." And, again, to those who take pleasure in reconnoitering in unlikely places for books, it applies the terms "Genghis Khans," "prowlers," "myrmidons," and many like inelegancies. In the chapter on Pretenders, it introduces "the animal," the bargain-hunter" —characters so unreal as to be hardly identified at all, and in this country entirely mythical; and the extended note to page 94 by the American editor, Richard Grant White, is a ridiculously absurd thing. But I am slightly digressing. I have never had more courtesy or politeness extended to me than while gathering material from book men for this essay. And, from my experience, I believe that men of literary tastes—book-lovers—have fewer foolish formalities and more amiable weaknesses than any other class of the community. I never knew a genuine bibliocist who was coarse and uncivil; and, from necessity, they are scholars. There is a fragrance of cultivation about them which the very pursuit inculcates. And, if their comity is marked by a little eccentricity, it is not because of its ex-

cess over that of any other class, but because of its rarity, and that it is less frequently met with. But the point aimed at here is that, whatever its methods, the courtesy of the book-lover always culminates in making you feel comfortable and at ease in his presence, and this is all that politeness amounts to—notwithstanding it is the most ennobling of all the Fine Arts. The social qualities and politeness which I have so emphasized, I have uniformly met with in all my relations, with book-men, and I wish here to make the fullest acknowledgment of my profound gratitude for these courtesies. The special occasion, however, which gave rise to the foregoing thoughts was my interview with William T. Horn, Esq., at his delightful residence, Fifty-third street, New York.

Mr. Horn is a wealthy man, a lawyer by profession, and belongs to one of the oldest and most respectable families of New York. His library, independently of his privately-illustrated books, and which is a part and parcel of himself, consists of the choicest editions of early English literature, drama, poetry and Fine Arts. He has the Grolier, Florentine, Renaissance, Mosaic [1] and Anne

[1] The Mosaics were invented by Padeloup, but are not noted for their artistic effect as a whole. The Deromes brought this style to greater perfection.

of Brittany styles of binding represented in his collection. A description of his elegant and unique privately-illustrated books would be a digest of the choicest productions of the English and American presses—Pickering, Chiswick, Bagster, Lowndes, in large paper—nearly all inlaid to folio, and illustrated with an almost infinity of Houbrakens, Morghens, Vertues, Bartolozzis, Marshalls, Stranges and Stothards, encased in garments of crushed levant, fashioned by those masters of the binder's art, Bedford, Haiday, Capé, Bernhard, Matthews, Bradstreet and others. Mr. Horn has illustrated seven editions of the placid Izaak Walton to elegant repletion. The large paper Boston edition of the Complete Angler has been extended to four volumes by the insertion of seven hundred prints, one hundred and sixty of which are India proof before letter, two hundred India proof after letter, and three hundred and forty others. These volumes are bound in the best style of Chambolle Duru, ornamented to a Grolier pattern outside and Louis XIV. inside. They are matchless books—"Gems, with settings of brilliants," said an enthusiast. And another of the same work—the Bagster edition of 1808—on largest paper, extended to two volumes, with

two hundred prints, mostly India proof, besides original drawings. These volumes are made up from the selected sheets of two copies. Also Pickering's edition of 1836, illustrated to five volumes, text not inlaid. This is one of the few copies in which the illustrations in the text are on India paper. There are seven hundred and fifty additional illustrations, principally India proof and proof before letter; bound in green crushed levant by Matthews. And now a large paper copy of the Major edition of 1824, extended to two volumes by inserting one hundred and ninety-eight prints; bound by Chambolle Duru. And another large-paper Major of 1844, two volumes, illustrated by one hundred and fifty-four prints; bound by Matthews in green levant; also a large-paper copy of Dr. Bethune's edition, by Wiley, New York, 1852, illustrated. It is bound by Matthews. Here is also Thomas Westwood's Chronicle of the Compleat Angler of Izaak Walton and Charles Cotton, 1864, with one hundred and thirty-four prints added, and the Westwood Catalogue bound in. Life of Walton, by Zouch, quarto, seventy-nine prints inserted, all proof. Walton's Lives of Dr. John Donne, Sir Henry Walton, Richard Hooker, George Herbert and Dr. Robert San-

David Hume, Esq.

derson, extended to two volumes, with rubricated titles. They are charming—that is all that can be said about them. Mr. Horn has twenty-four editions of Walton's Angler, enshrined in the noblest specimens of Bauzonnet, Duru and Matthews, which, instead of these impoverished references, are worthy an entire winter course.

There are also in this collection three editions of the English Petrarch, Sir Philip Sidney, and His Times. These works of this great man, who was, says Hume, "the most perfect model of a gentleman who ever appeared in English history," are extended, one to three, another to three, and the third to two volumes, folio. The illustrations are mostly India proof, fifty-seven of which are different portraits of Sir Philip. This is a lordly set of books, and is worthily supplemented by a folio copy, in two volumes, of Mrs. Bray's Stothard, a beautiful book, illustrated with the works of Stothard in several states. This book has become a great favorite with illustrators, in consequence of the nobility of its characters and for its literary purity. And now we have a Stocdale edition of Robinson Crusoe, illustrated by Stothard; next, Fragmenta Regalia[1] of Naun-

[1] Fragmenta Regalia; or, Observations on the Late

ton, large paper, only fifty copies printed, illustrated with portraits, all proof; and another edition of the same work, extended to two volumes, and bound by Matthews.

And now we return, though not servilely, to Dibdin's Bibliomania. This is an extraordinary book, being one of an edition of five copies only, printed on drawing-paper in folio; one hundred and eighty illustrations; bound by Matthews, in divinity blue. There is a full set of Dibdin's bibliographical works in this collection, bound by Bertrand, of Paris. Also Bibliographical Repertorium, two volumes, quarto; Horne's Introduction to the Study of Bibliology, extended to three volumes; and Book Rarities of Cambridge—all illustrated. Boaden's Enquiries into the Authenticity of the Shakspeare Portraits, one volume, extended to two; seventy-five of the rarest Shakspeare portraits inserted. This is a glorious volume for the Shakspearian mad,

Queen Elizabeth: Her Times and Favorites, being sketches of Robert Dudley, Thomas Radcliffe, Lord Burleigh, Sir Philip Sidney, Lord Willoughby, Francis Bacon, Sir Nicholas Bacon, Sir Francis Knowls, Sir Walter Raleigh, Sir Henry Wotton, Sir Francis Vere and Thomas Sackville.

John Lilly, a dramatic writer, satirized the times and literary men of the age of Elizabeth, in a work called Euphues: The Anatomy of Wit—which became very popular with that pedantic generation for its affected and dainty style, called euphuism. It is a work deserving of notice for its literary and historical incidents. I have never heard of a copy being illustrated.

Elisabeth

Reine d'Angleterre.

d'après Holbien.

Engravid for Clarendon's History of England.

CHARLES II.

for endless, indeed, is the list of portraits it is capable of. Here is also Mrs. Jameson's Beauties of the Court of Charles II., in largest paper, with three hundred and fifty-four portraits added—fifty-six different portraits of Charles; bound by Chambolle Duru. And now the Life of the inevitable Nell Gwynne, the beautiful and wayward orange girl, turned actress, and elevated to Countess of Greenwich (had Charles lived), who turned the heads of half the nobility of England, in the time of Charles II., now, for once, in honest company, sandwiched between Erasmus and a unique copy of Cardinal Wolsey. This book was originally a small duodecimo, by Peter Cunningham, who was also author of the Life of Inigo Jones and an edition of Goldsmith's Works. It is now extended to two large folios by the addition of two hundred and eighty prints, many proof before and after letter. Also mezzotints of contemporaneous issues. Such is the value of any memento of this wonderful woman that a letter of hers (indited by her—Nelly could with difficulty make her initials, "E. G.") to Lawrence Hyde, son of Lord Chancellor Clarendon sold for one hundred and forty-five dollars in 1874, at the Tite sale, London.[1]

[1] A curious strife exists among illustrators of Nell Gwynne

There are many other illustrated works in this superb collection, from which I select, as memory serves me, Lives of Holbein, Rembrandt and Van Dyck—all profusely illustrated; also, Bards and Reviewers, three volumes; History of the Revolution of 1688, by Mackintosh; Weldin's Court of James I., in two volumes; Fox's Court of James II., on drawing paper; Life of Sir Thomas More, with seventy portraits of More; Rejected Addresses, Smith; Boydell's Milton, with eighty portraits of Milton. William Haslewood, the celebrated antiquary forty years ago, with all the print emporiums of Europe to draw from, succeeded in getting together only thirty portraits of Milton. Anecdotes of Sam Johnson—"the Jupiter," says Prout, "of English literature, with one satellite;" Lives of Gower and Chaucer; of Dr. William Harvey; Scott; Walpole; Pope; Rogers; and Dryden—"the Iscariot of English poetry and politics," who, having flattered in turn with sickening adulations Cromwell, Charles II., James II. and William, died of a broken

to obtain views of the various houses in which she is said to have lived. I find from all sources that she must have resided at Chelsea, Bagnagge Wells, Highgate, Walworth, Filbats, near Windsor; Drury Lane, Lincoln's Inn's Field, Pall Mall, Buford House, and others.

Mc C.L. N° 757

VAN DYCK

heart, deserted by all parties; and many others, all extended to folio. The grand object of the illustrator of this collection was to form a perfectly consecutive Illustrated History of English Literature, and it is to the fidelity with which he has carried out this object that the attractiveness, utility and great worth of the collection is due. All praise to a hobby which championships grace and beauty.

It has been said by Dr. Maudsley, the greatest of all living physicists, that three-fourths of all our aptness or inaptness are inherited from our ancestors, and that the other one-fourth is the outcrop of some kindred inherited quality. But Kalif Alee, son-in-law to Mahomet, declared that "men are more like the times in which they live than they are like their fathers." Which of these two great *savants* is right I shall not pretend to decide; nor that there is any antagonism between them. But the question, how many of the famous American Waltonians are indebted to their ancestors for a legacy in this most extraordinary folly, rather than to the fashion and culture of the day, would not be a difficult problem to solve.

Of the most celebrated among Americans who have given way to this cultured weak-

ness, or who have attested their appreciation of the linen draper of Fleet street, and have given him the honored seat in their hearts and libraries, are Andrew Wight, George H. Holliday, John C. Brown, John Allan, Albert G. Greene, Peter Hastie, Thomas H. Morrell, Alexander Barker, Irving Brown, A. Oakey Hall, John A. Rice, J. H. V. Arnold, Richard G. White, Charles Congdon, Henry T. Cox, E. A. Carman, E. G. Asay, G. W. Bethune, William Menzies, W. L. Andrews, Thomas Westwood, Hamilton Cole, William Matthews, E. Bement, John J. Kane, Thomas J. McKee, William T. Horn, and Robert Hoe, Jr., not one of whose ancestors, for a line of ten generations, I warrant, knew what a privately-illustrated book was.

The King of Waltonians of our day is undoubtedly Robert Hoe, Jr., Esq.,[1] of New York, editor of the first American edition of The Print Collector of Maberly, with Notes of Etchings and Etchers, and a Bibliography

[1] Mr. Robert Hoe, Jr., was born in the city of New York, in 1839. His father, Robert Hoe, was also born in New York. His grandfather, also named Robert Hoe, was an Englishman. He erected the first iron printing press in this country. There have been three generations devoted to the printing press, and the part they have contributed to the development and perfection of this great engine of civilization will preserve the name forever famous. A great portion of Mr. Hoe's time is spent in Europe.

of Engraving—better known to fame, however, by the printing-press bearing his name; Mr. Hoe is a genuine and enthusiastic book-lover, and his attainments in æsthetic culture are of the highest order. He has a large library of privately-illustrated books. It would, with more fitness, be called a cabinet of gems. It is composed of the choicest editions of Baskerville, Chiswick, Pickering, Bagster and Stockdale, few, indeed, of which have been deformed by the inlaying or building-up process. And yet they have been copiously illustrated, by the products of the most celebrated engravers, whose works were not unfrequently produced contemporaneously with the events of the text. We find here examples of such as Houbraken, Morghen, Faithorne, Hollar, Wierix, Vertue, Edelinck, Blooteling, Bartolozzi, Strange, Sharpe, White, Stothard and Landseer, all of which fit with as much nicety as if designed originally for the books; there are but few inlaid prints, and these few were inlaid by Trent. His bindings are all in admirable taste and of exquisite workmanship; few, indeed, were bound in America.

I have selected from his French bindings specimens of Capé, Lortic, Simier, Kohler, David, Neidree, Bauzonnet, Duru and Bern-

hard. His favorite English binders are Lewis, Bedford, Rivière, Zaehnsdorf and Bradel,[1] and they are all marvels of elegance and good taste, in mosaic, the Grolier and Harleian styles.

Mr. Hoe has illustrated the first Sir Harris Nicolas edition of Izaak Walton of 1836, by Pickering, in royal octavo, large paper. An enamored bibliophile declared the "elegance of this book enough to bring the Aldi[2]

[1] As representatives of the present state of artistic skill in English binding may be mentioned Rivière, Zaehnsdorf and Francis Bedford. The last is considered, by some of his admirers, to be the greatest artist in bookbinding that England or any other country has ever produced. Francis Bedford lived for some time with Charles Lewis, and continues, with Rivière, the style which Lewis founded. The style of Rivière is more ornamental; that of Bedford more chaste. For his work to be appreciated, it must be considered from the beginning. The late Thomas Grenville, who bequeathed his magnificent collection of books to the British Museum, said of Bedford, whom he had largely employed, that he was the only bookbinder in London who knew how to rebind an old book. His skill in this difficult and delicate operation is indeed marvelous; and he bestows immense care and labor on the gilding and lettering.—*Cundall on Bookbindings*, 1881.

[2] Of all who have heretofore exercised the art of printing —an art of which the imperfect attainment is as easy as real superiority is rare—Aldus Manutius the elder, and his son Paulus, are entitled, on every account, to the first rank. Filled with an enthusiastic ardor for the literature of Greece and Rome, they sacrificed their advantages of fame and fortune, which could only be obtained from works of their own, and spent the whole of their lives in rescuing the ancient writers from that obscurity in which the barbarism and superstition of the Christian Ages had involved them; and,

Housman pinxt. G. Maile sculpt.

IZAAK WALTON

Published by T. Gosden, 18, Bedford Street, Covent Garden.

Proof

VENISE.

Grand canal; palais Foscari et gondoles.

from their graves." The original is in two volumes, which Mr. Hoe has extended to ten, by the insertion of thirteen hundred and

not content with preserving them from destruction, they were desirous of rendering the study of them universal, and undertook the reproduction of them in less expensive forms. But little talent was necessary for the printing of books on divinity and mysticism, which, at this age, almost exclusively engaged the press, and to quit this long-frequented path and attempt to resuscitate the Greek authors not only required a great amount of erudition, but was also attended with great opposition and persecution from the ignorance which had been growing deeper from the fourth century of the Christian era.

But these celebrated men seemed peculiarly fitted for the great work they had undertaken. Their history has never been completely written, although there are many short accounts of them, as that of De Thou, which is rather a testimonial of esteem than an historical relation and fails to make these celebrated printers known as they deserve to be by every friend of literature. Unger in Germany, Zeno at Florence, Manni at Venice, Lazeri at Rome, and Maitrairi left accounts more or less detailed of these Aldi ; also Renouard and Didot have contributed.

Aldus Manutius, the elder, was born, 1447, in the Papal States. His son, Paulus, was born at Venice in 1512, and Aldus, the younger, son of Paulus, was born at Venice, in 1547 Aldus, the elder, died in 1515 ; Paulus died 1574, and Aldus the younger died 1597.

The first publication of Aldus was a small poem, Musæus, which was printed in Greek and Latin, quarto, 1494.

In the same year appeared his Greek Grammar of Lascaris, also quarto.

In 1495 he published Aristotle's Organum, in folio ; also, in the same year, Grammatical Treatises by Theodorus Apollonius and Herodianus, in folio ; and, at the same time, applied himself diligently in correcting the works of Aristotle, which had never yet appeared in Greek. The first volume of this important work appeared in 1495 ; it was completed in 1498, the masterly execution of which placed Aldus very high, both as a printer and editor. The first edition of Lucian appeared 1496. He thus placed within the reach

three illustrations, old and contemporaneous prints, artist proof, India paper, original drawings, watercolors, etc. In all respects, I never saw a finer book. It is simply immaculate. He has also illustrated a large paper-copy of Dr. Bethune's American edi-

of every one, successively, Aristotle, Plato, Xenophon, Homer, etc. In 1501, appeared Virgil, in octavo, printed with new type, which he patented. In the same year he produced his Introductio per Brevis ad Hebraicam Linguam. Then appeared successively Virgil, Horace, Dante, Petrarca, Juvenal and Perseus, Martial, Lucian (1503, folio, second edition), Ovid, etc., etc. During the years 1501, 1502, 1503, 1504 and 1505 the Aldine press was constantly employed. Euripides appeared in octavo in 1503. Aldus' Greek Grammar did not appear until after his death in 1515. An important work—his Greek and Latin Dictionary—printed first in 1497, folio, afterward appeared in 1524.

Aldus translated into Latin the Greek Grammar of Lascaris; the Batrachomyomachia attributed to Homer; the sentences Phocylides, and the Golden verses, which are ascribed to Pythagoras; the Latin version of Æsop and of Gabrias, printed in folio in 1505. There is also a tract of his De vitiata Vocalium, et Diphthongorum Prolatione, which is found with a work of his grandson, Orthographical Auctores, 1566, octavo; and another small work of six pages, printed in 1514, and again in 1533.

In his Statius printed in 1502, and again in 1519, is a tract by him entitled Orthographia et Flexus Dictionem Græcarum omnium apud Statium cum accentibus, etc. He also wrote a Life of Ovid, and prefixed to a volume of Metamorphoses edited in 1502, and again in 1515–16 and 1533–34.

The edition of Ovid of 1502 contained some notes which were omitted in the subsequent editions. The Works of Plutarch, 1509, folio, is quite faulty, as is the Homer of the same year.

There was an edition of the Greek alphabet accompanying the Greek grammar. It was afterwards published with additions.

Such were the life and works of the elder Aldus.

tion, by Wiley, of the same work, with a very select set of prints; bound by Braney. Also, another—the Bagster edition of 1815—on large paper, extended to four volumes. This elegant reprint of the original edition is neither weakened by the extension of its pages, nor is its dignity compromised by the presence of a single print which is not a genuine acquisition to the beauty and value of the book. And there is another small copy with one hundred and sixty prints of natural scenery, all India proof. And yet another by Major, large paper, edition of 1844, illustrated up to two corpulent volumes by the insertion of two hundred and sixteen prints in proof. Mr. Hoe has also illustrated the first octavo edition of Bagster, 1808; and also the large paper of the same edition. They are both charming books. He has also illustrated the Hawkins edition of 1760 (first edition), extending it to two volumes; also the Major edition of Walton's Lives. There are some others less pretentious, making in all about thirty volumes of illustrated Waltons. These books are all masterpieces of private book making. There is not a folded or impure print in the entire collection, nor are they without ample margins—the glory of Stothard, Inskip and Absalon.

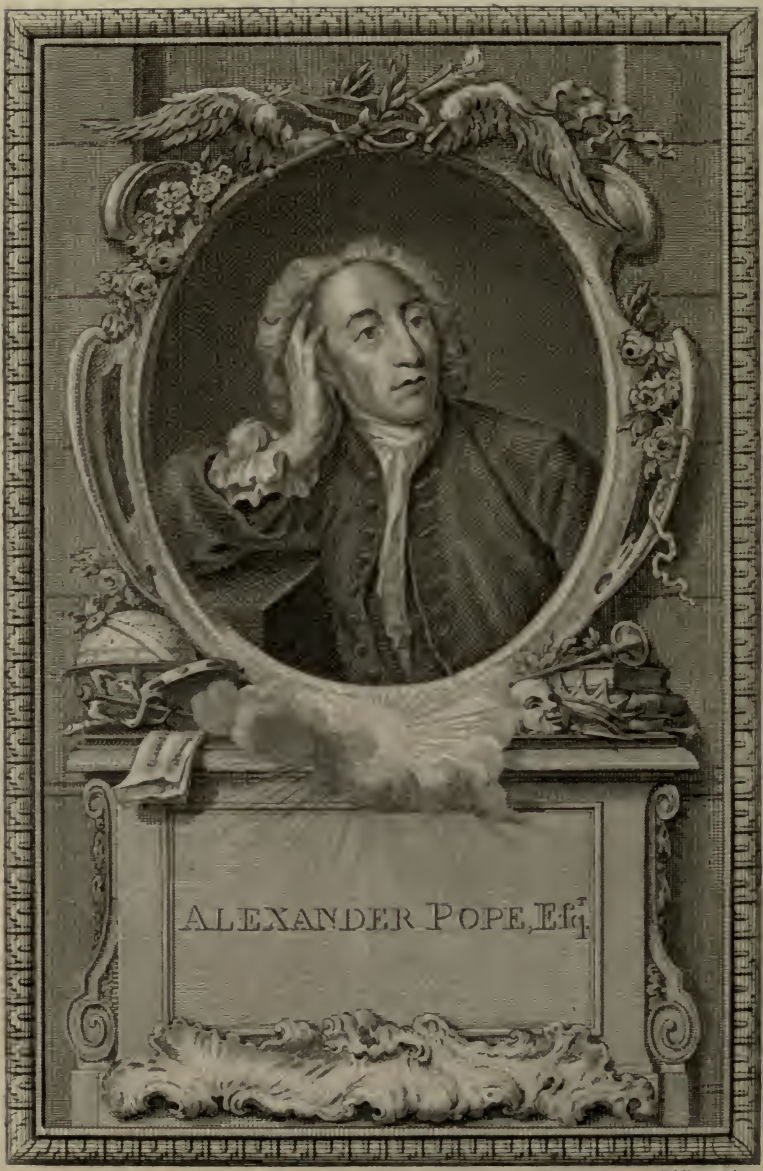
And now, a little, however, out of its chronological order comes the immortal Bard of Avon—Shakspeare; the Rev. Alexander Dyce edition 1857, large paper, octavo, originally in six volumes, now extended to twenty-one by the insertion of thirteen hundred and seventy-two illustrations, one hundred and twenty-six original drawings by Cook, Harding, Thurston, Edwards, and others. I think this book is the greatest triumph of the illustrating art in the collection. It is a noble effort to reconstruct the lost and the broken links in the historical record and personal history of this imperishable man; for positively we know more of the personal history of Socrates, of Horace, of Cicero, of Augustine, than we do of Shakspeare. O that he had had his Boswell!

There is another illustrated Shakspeare in this collection. It is the Chalmers edition, royal octavo, extended to ten volumes by the insertion of seven hundred prints; bound by Bedford, London. We have now placed in our hands the Life and Poetical Works of John Milton. When Paradise Lost came out, Edmund Waller wrote the Duke of Buckingham that the old blind schoolmaster had written a book on the Fall of Man; that there was nothing remarkable about it.

MILTON.

Engraved by H. R. Cook from a Miniature Painting
in the Possession of M.r Ascew

Pubd by T. Hodgs. Jan.y 1.1807.


ALEXANDER POPE, Esq.

except its great length. Posterity has reversed the judgment of Waller, by pronouncing it "the second greatest production of the human mind." There is but little doubt, however, that the halo enveloping Milton and the bold relief of his position was as much owing to the darkness by which he was surrounded as to his personal nobility. He was the centre of a most licentious group. The surroundings of a corrupt and obscene court, the sickening conceits of the contemporary Cowley, and the pusillanimous servility of Waller had reduced the profession of poet to that of court fool. Milton nevertheless outranked all his contemporaries. This book is a large paper by Pickering, extended to two volumes by the insertion of two hundred prints, forty of which are portraits of Milton, many on India proof. But the glory of Milton fades in the transcendent beauty of a large-paper copy of the Life of Alexander Pope and Works, extended to eighteen volumes, with four hundred and fifty-two portraits and prints, besides fifty-seven proof portraits of Pope. This magnificent production, representing a period wholly within the Golden Era of English literature, is illustrated with a portrait of every literary man of note who flourished in the eigh-

teenth century. Here is also its complement—the Dunciad, Song of Dulness.

Poor Pope! his irascibility gave him but little peace in life; believing himself traduced by everybody, he became the vilest of traducers. Even Taine says of the dead lion: "He was crafty, malignant, and a nervous abortion, and that all the filth of literary life was centered in him." But Taine came too late to feel the lash from the Sublime Goddess of Literature, Daughter of Chaos, and Eternal Night. Pope at his death left but few calumnies unavenged.

In this ornate wilderness of books and prints, it is impossible to say which particular book or set of books is entitled to the prize for excellence; for, whatever fascination the last-named may possess, the next is pretty certain to excel it. Another candidate for our favor is a large-paper copy of Ireland's Hogarth (the Juvenal of painters). This was Ireland's own copy, with the original drawings and two hundred and seventeen duplicate and triplicate prints, showing the various unfinished stages of the engraver's process, which seems to settle all former questions of pre-eminence; for, of its kind and character, it is the *ne plus ultra* of text-books on the engraver's art. Next, a book of

Mr C L Nº 800

© Metzeroth sc.

W. HOGARTH

Engraved by Ridley from a Medallion modelled by Mr. Tilden

Mrs. SIDDONS.

Publish'd for the Proprietors of the Monthly Mirror, by T. Bellamy, King St. Covent Garden. August 1st 1796.

THE MONTHLY MIRROR,

FOR

JULY, 1796.

BIOGRAPHICAL SKETCH
OF
MRS. SIDDONS.

(With a Portrait.)

WHAT has been often said of literary characters is applicable to most other classes of the community, in which the members have been uniformly devoted to their several pursuits. If it be thought that there is too much uniformity in a studious life to supply many materials for biography, the same remark is perhaps still more applicable to the theatrical profession. "The gradations of a hero's life are from battle to battle, and of an author from book to book." The changes in the life of an actor are from theatre to theatre, or from character to character; but when theatrical genius rises to such a height as to preclude all comparison, the difficulty of the biographer, however paradoxical it may appear, is proportionably augmented, for it must be the interest of managers to keep such superior merit stationary, and such merit must be too generally understood, as well as admired, to admit of additional comment, or novel information.

There cannot be a stronger illustration of this position than in the subject of our present attention, who burst upon the world with too much radiance to be suffered to pursue a career of unobstructed glory. The genius of Mrs. SIDDONS, as it threw a cloud over all competitors, must necessarily have furnished an incentive to malevolence as well as admiration: the one was as eager to depreciate and defame, as the other to celebrate and exalt, and never, perhaps, have those opposite interests been more actively at work in any other province of talents and of virtue.

The solid merit of Mrs. Siddons has, however, borne her safely through the extremes of obloquy and panegyric, and the very attempts of ENVY to lessen her character in public and private life, have only served to distinguish her genius, and to establish her reputation. So just is the observation of the elegant satirist—

> "For *envy'd wit*, like SOL eclips'd, makes known
> "Th' *opposing body's grossness*, not its own.
> "When first that SUN too *pow'rful beams* displays,
> "It draws up *vapours*, which obscure its rays;
> "But e'en those *clouds* at last *adorn its way*,
> "Reflect *new glories*, and *augment the day*."

As therefore the recesses of private life have been explored to degrade or to distinguish the character of our heroine, and as Malignity and Enthusiasm have been equally zealous to discover and record her merits and defects, the biographer and the critic have hardly any opportunity of making the least gleaning in so exhausted a field. Her history is as universally known as her talents are admired, and indeed it would be a sort of insult to the public, to suppose it wanted to be informed of beauties it has so long acknowledged, and so strenuously patronized. In pursuance of the plan, however, which we adopted in this work, we shall say a few words as a necessary accompanyment to the engravings which our work may occasionally contain.

Mrs. SARAH SIDDONS, is the eldest offspring of Mr. ROGER KEMBLE, and his wife Sarah, who have always been esteemed in private life, and who in provincial theatres have obtained no inconsiderable degree of professional repute. Mrs. Kemble, who is much advanced in years, was the daughter of Mr. WARD, one of the last of the BETTERTONIAN SCHOOL of actors. He was a man of great knowledge and observation, and was in his day "accounted a good actor," nor is there any reason to believe that he did not deserve the reputation he acquired.

From very early life our heroine was employed in her father's company, and derived from parental intelligence much useful instruction. It is evident, however, that Mrs. Siddons brought into the world with her an understanding which was to act according to the direction of its own light, and that stood little in need of auxiliary counsel to govern its pursuits.

At a suitable age an attachment arose between Miss KEMBLE and Mr. SIDDONS, at that time a performer in her father's company. We are not sufficiently acquainted with particulars to determine, but we have heard that a clandestine marriage was soon the consequence of this mutual inclination.

And here it is proper to observe, that Miss KEMBLE displayed a correct judgment in the most essential act of female life, for she made choice of a man of probity, sense, and benevolence, one who has managed the profits of her success with liberal propriety and prudence; though the unoffending simplicity, judgment, and rectitude of his character, have not exempted him from a share of that detraction which has been so powerfully excited by the elevated genius of his wife.

In due time Mrs. SIDDONS became the heroine of the Bath stage, and having an opportunity of displaying her great talents in such a sphere of fashionable resort, the transition to London, the vast me-

Our readers are to decide for themselves whether our heroine has done justice to her own expressive features, and perhaps we ought to apologize for making use of the offspring of her talents in this way without her knowledge, if, indeed, it be necessary to offer any excuse for a zeal to give due distinction to VIRTUE and to GENIUS.

Adverting to the great powers of Mrs. SIDDONS and the impossibility of giving posterity an adequate perception of her merit, we cannot forbear to conclude with the elegant and interesting lines of the first living comic writer. Among the professors of the liberal arts

"THE ACTOR only shrinks from Time's award,
"Feeble Tradition is his mem'ry's guard;
"By whose faint praise his merit must abide,
"Unvouch'd by *proof*, to *substance* unally'd!
"E'en matchless GARRICK'S art, to heaven resign'd,
"No *fix'd effect*, no *model* leaves behind."

"All perishable! like the electric fire,
"But strike the frame, and as they strike expire:
"Incense too pure a bodied flame to bear,
"Its fragrance charms the sense, and blends with air."

which Lord Byron said: "It is underrated, and for two reasons—first, its author is a nobleman; and, secondly, he is a gentleman." But, notwithstanding Byron, it is a book of frigid and arrogant conceits. It is Walpole's Royal and Noble Authors, large paper, quarto, with duplicate and proof prints; and, although a beautiful book, it does not overshadow or detract from its graceful successor—the Life of Thomas Stothard, the artist, by Mrs. Bray, in one volume, octavo, extended to eight, royal quarto, by the insertion of eight hundred prints, all artist proof, with drawings and sketches by Stothard. The text of this book is extended. It is the only one in the collection. And thus we go on, book after book—each succeeding one disputing the honors for elegance with each preceding one.

And, now, to supplement the last-named graceful work—Mrs. Bray's Stothard—we have the Life of the accomplished Mrs. Sarah Siddons, the tragic actress, the greatest, by common consent, that England has ever produced. This book is a large paper, illustrated to four volumes by one hundred and thirty of the most exquisite prints, portraits, and portraits in costume of this extraordinary woman. This book is a marvel of the en-

graving art, blending the art with the dramatic. There is another copy of the work in two volumes, bound by David. We turn with regrets from these wonderful volumes to a work which would make the heart of the true lover of the *burin* almost leap from his body. It is the Memoirs of Abraham Raimbach, an English line engraver, and friend of David Wilkie. This book is illustrated by one hundred of the choicest proof engravings of Raimbach: no such collection will probably ever be brought together again. It is a unique and captivating book.

We will now pass to the realms of history; and here we have first to record Macaulay's History of England, in eight octavo volumes, large paper (Holland), with four hundred prints inserted; Davis' History of Holland, in three volumes—a beautiful and rare work, with a great many rare prints; Motley's Dutch Republic, one hundred and thirty early prints; History of the Royal Academy of Arts, by Sandby, extended to three volumes; Hallam's Literature of Europe, four volumes, with four hundred early and contemporaneous prints; Duc de Saint Simon's Memoirs Complete, three hundred and nine prints inserted, twenty volumes, and bound in crimson levant by Chambolle Duru; Talle-

W. Macaulay

Portrait Gallery of Hogg's Instructor.

mant Des Reaux, six volumes, small octavo, two hundred prints added; Saint Just, Essays on the Spirit of the Revolution. But the monarch of historical illustrated works is a large-paper octavo copy of the Blackwood edition of Alison's History of Europe, in fourteen volumes, printed in Nichols types, and extended to eighteen very thick volumes by the insertion of over seventeen hundred illustrations, original drawings, water colors, and a great many military costumes of the periods (painted). There is not a common engraving in this entire work; and they belong to and represent the art progress of the periods which they illustrate, making it also a history of the engraver's art.

We have now given a complete and continuous history of literature in titles from Chaucer and the Canterbury Tales, about 1380 to 1835; and we might go on and duplicate and triplicate the result from this wonderful collection. We have scarcely entered upon the work.

Of the illustrated poets, I have noted, as most conspicuous, Rogers, four volumes; Campbell's British Poets, seven volumes; Byron, fifteen volumes; Gray, two editions; Cooper, four volumes; Burns, four volumes; Chaucer, Dryden, Akenside, Somerville,

Keats, Thomson, Cowley, Goldsmith, "the inspired idiot," two volumes; Moliere, six volumes; Beranger, five volumes; Corneille, twelve volumes; Racine, six volumes; La Fontaine, seven volumes; Fenelon, Montaigne, Lamartine, Perrault, and many others. Of unillustrated works, Mr. Hoe has a large library; it consists principally of general literature; the specialties are on the drama, with no ordinary editions and no ordinary bindings.

But this has already become tedious, as all, even the rarest, things do. Madame Sale, after describing minutely the phenomena of earthquakes for eight successive days in her diary, on the ninth enters, "Earthquakes as usual." No elaboration of language could more eloquently reach the climax—the rarest of all phenomena had become monotonous; and this arouses our apprehension touching illustrated books. We shall therefore close. One thought more, and we have done. You have observed a marked contrast in my description of the books composing Mr. Hoe's illustrated library with those of all other collectors—and especially Mr. Horn's, whose collection is composed of kindred works. Many times they have illustrated not only the same authors, but the same

Dessiné d'après le Tableau de Mignard, et tiré par Ambroise Tardieu.
Le dit Tableau est copié ici pour la 1re fois

Jn. Bap.te POQUELIN, DIT MOLIÈRE

(Poète dramatique),

Né à Paris le 15 Janvier 1622.

Mort à Paris le 17 Février 1673.

editions. The contrast is much greater than can be described. I speak of their methods, each having pursued his own. Mr. Hoe is implacable, and has despotically adhered to the rule of illustrating his fine editions without building them up to the prints.

Mr. Horn, in his stately collection, has pursued the other method, and has inlaid the text of nearly all his books, although there are some magnificent exceptions to this rule. For my own part, I think inlaying the text objectionable, for the following reasons: first, the irreparable loss of the identity of the orginal book; second, it makes an unwieldly and cumbersome volume; third, it occupies a great deal of room—an important consideration in a library; fourth, it calls into requisition prints physically disqualified from their size for book illustrating, and which should find their resting place in portfolios.

These gentlemen have illustrated few books of America, maintaining that America is too limited in its material for fine books. This I am not quite willing to admit, but beg leave to refer with pride to the successful efforts of men of the greatest culture, as Dr. Emmet, McKee, Andrews, Arnold, Moreau, Jones, etc. Yet I must admit that

there is a charm about the surviving memories of those old times—the Augustan Ages of France and England—which have been told and retold, and written and rewritten by succeeding historians until they have worn off their grossness. These old memories are like the primary rocks on our earth, all rounded and polished, and striated and beautified by the slow attrition of the secondary and tertiary and post-tertiary over them, while the more modern stand out before us in all the rugged and uncancelled deformities of recent upheavals. This last spectacle is that of America. It is to-day the busy workshop of civilization; the upheavals of the restless populations of the world; the entire rolling stock of humanity is being reinvested and remodelled and started off afresh in the race for empire; and when a resting place is reached—when a breathing opportunity arrives for this great people to consider their *whence* and their *how*, then a value which has no parallels in the extravagances of the present day will invest in every relic, in every scrap of history, in every old coin, in every portrait, in every autograph which may throw a light backward upon their individual or national origin. I believe there is yet to

REMBRANDT.

Rembrandt pinx.t *Landon direx.t*

be evolved from our civilization an avatar, an humanity as purely American as the Falls of Niagara, an incarnation of art, poetry and music, with a conception so grand as to embrace the entire American life. And when this does come, the names of Shakspeare, Pope, Milton, Keats, Carlyle, Handel, Haydn, Mozart, Mendelssohn, Giotto, Salvator, Brunet, Lalanne, Rubens, and Meissonier will be placed before the world in brackets.

I now close. I have performed my contract with the Rembrandt Club to the best of my little ability. My sketch—very much like a geological sketch made from the window of a lightning express train while passing over a country—may not, however, be without a few useful hints concerning the strata about the stations.

Illuminated, Ornamented, or Privately-Illustrated Manuscripts of the Middle Ages.

The most ancient known miniatures date from the very commencement of that period which is generally called the Middle Ages—that is to say, from the Third and Fourth Centuries.

"These paintings, of which there exist but two or three specimens in the libraries of Europe, nevertheless offer, in their correctness and masterly beauty, the great characteristics of ancient art. The most celebrated are those of the "Virgil," fourth century, preserved in the Vatican Library, a manuscript long celebrated among learned men for the authenticity of its text. Another "Virgil" of the date of about a century later, and which, before its presentation to the Pope, was one of the most beautiful ornaments of the ancient library of the Abbey of St. Denis, in France, contains paintings not less remarkable in respect of color, but very inferior as far as drawing and the style of compositions are concerned. These two incomparable ex-

amples are sufficient, in themselves, to show the state of the painting of manuscripts at the beginning of the Middle Ages.

The sixth and seventh centuries have left us no books with miniatures; the utmost we find at that period are some capital letters, embellished by caligraphy. In the eighth century, on the contrary, the ornaments were multiplied, and some rather elegant paintings can be pointed out; the fact is, under the reign of Charlemagne, a movement of renovation took place in the arts as in literature. The Latin writing, which had become illegible, was reformed, and the style of painting manuscripts assumed something of the form of the fine antique examples still extant at that period. "It was then quite time," says M. Aimé Champollion-Figeac, that the salutary influence exercised by Charlemagne made itself felt in the arts as well as in letters." The first manuscripts which seem to bear witness to this progress are, first, a sacramentary, said to be that of Gellonius, the allegorical paintings of which are of great interest in the history of Christian symbolism, and a Book of the Gospels, now in the Louvre. The latter is said to have belonged to the great emperor himself. We may mention, as of the ninth century, many Books of the Gospels, in one of which, given by Louis le Débonnaire to the Abbey St. Medard de Soissons, the purest Byzantine style shows itself; then the Bible called the Metz Bible, in which are paintings of large dimensions remarkable for the felicitous groupings of the figures, and for the

el.

Lith. de Villain

Charlemagne.

beauty of the draperies. One of these miniatures excites an interest quite peculiar, inasmuch as King David, who is represented in it, is but a copy of an ancient Apollo, round whom the artist has personified Courage, Justice, Prudence, etc.

Let us mention still further two Bibles and a Book of Prayers, the last containing a very fine portrait of the king, Charles the Bald, to whom it belonged; and lastly, two books really worth attention on account of the delicacy and freedom of the outline drawings, for the attitudes of the characters represented, and for the draperies which resemble those of ancient statues. These books are a "Terence" preserved in the Imperial Library, Paris, number 7,899 in the catalogue, and a "Lectionary of the Cathedral of Metz." While in France the art of painting manuscripts had progressed so much as to produce some perfect models of delicacy and taste, Germany had never got beyond the simplest compositions, as we see in the "Paraphrase on the Gospels" in Theotisé (the old Teutonic language), belonging to the Library of Vienna.

The artistic traditions of the ancients in the ninth century are attested by the manuscripts of Christian Greece, whereof the Imperial Library, Paris, possesses many magnificent specimens, at the head of which we must place the "Commentaries of Gregory Nazianzus," ornamented with an infinite number of paintings in which all the resources of ancient art are applied to the representation of Christian subjects. The heads of the charac-

ters portrayed are admirably expressive, and of the finest style ; the coloring of the miniature is warm and soft ; the costumes, the representations of buildings and of the accessories, offer, moreover, very interesting subjects of study. Unfortunately these paintings were executed on a very crumbling surface, which has in many places peeled off ; it is sad to see one of the most precious monuments of Greek and Christian art in a deplorable state of dilapidation.

The masterpiece of the tenth century, which again is due to the artists of Greece, is a "Psalter with Commentaries" belonging also to the Imperial Library, a work in which the miniature painter seems not to have been able to disengage himself from the Pagan creeds in illustrating Biblical episodes. Two celebrated manuscripts of the same time, but executed in France, and preserved in the same collection, show, by the stiffness and incorrectness of the drawing, that the impetus given by the genius of Charlemagne had abated ; these are the "Bible de Noailles," and the "Bible de St. Martial," of Limoges.

To speak truly, if in France there was a decadency, the Anglo-Saxon and Visigothic artists of this period were also very inferior, to judge from a Latin Book of the Gospels of the tenth century, painted in England ; it, however, proves that the art of ornamenting books had degenerated less than that of drawing the human figure. Another manuscript with paintings, called Visigothic, containing the Apocalypse of St. John, gives, in its fantastic

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ornaments and animals, an example of the strange style adopted by a certain school of miniature painters.

Germany now began to improve in the art of painting miniatures. It owed this happy result to the emigration of Greek artists who came to the German court to take refuge from the troubles of the East. The progress accomplished in this part of Europe shows itself in the drawing of the figures of a German Book of the Gospels of the beginning of the eleventh century, a work very superior to that of the Teutonic Book of the Gospels just referred to.

But in France, to foreign invasions and to misfortunes of all kinds, which since the death of Charlemagne had afflicted the country, was added the terror caused by the general expectation that the world was coming to an end at the expiration of the first millennial. People were, therefore, otherwise employed than in illustrating books. Accordingly, this epoch is one of the most barren in religious or other paintings. Ornamentation, however, remained sufficently good, although under very heavy forms, as the sacramentary of Acthelgar, which is preserved in the Library of Rouen, shows. The decadency, however, seems to have come to a stop in France toward the end of the eleventh century, if we judge of the art from paintings, executed in 1060, and contained in a Latin manuscript, bearing the number 818, in the Imperial Library.

In the manuscripts of the twelfth century, the influence of the Crusaders made itself

already felt. At this period the East regenerated in some sort the West in all that concerned arts, sciences and literature. Many examples witness that the painting of manuscripts was not the last to undergo this singular transformation. Everything the imagination could invent of the most fantastic was particularly brought into play to give to the Latin letters a peculiar character, imitated, moreover, from the ornaments of Saracenic architecture."

Many of these illustrated manuscripts were the work of Byzantine monks, of Constantinople, of which their monasteries were plundered during the frequent wars of the eleventh, twelfth and thirteenth centuries, and they were scattered over Western Europe; many fell into public libraries and museums, and have been amply described in their catalogues as Bibliotheque Imperiale de Paris, British Museum and Bibliotheque Royal of Berlin. A remarkable collection of these manuscripts,—more noted for their bindings than otherwise, were sold at auction in London, on the 25th of July, 1862. They were the private property of M. Libri. It was the largest private collection known. His catalogue contained seven hundred and thirteen titles, and produced $57,800. We instance several of them below in catalogue form.

First, a manuscript of Saint Bonaventura, in binding of the middle ages, metal gilt, with a border set with precious stones, rubies, topazs, emeralds, etc.—$710.00. Some valuable fragments of the Gospels, from the

STREET-SCENERY in CONSTANTINOPEL

sixth century, in Uncial of great beauty, in an enamel binding of the tenth century, ornamented with sculptures—$825.00. Another of the tenth century with portraits, a binding of metal gilt, ornamented with enamels like those of Limoges, and with figures in relief—$800.00. Another of the eleventh century, equally valuable, with binding of copper, enameled, with heads in relief—$625. Another, of twelfth century, with figures of pearls and precious stones—$700.00. The binding on this last manuscript was admirable. It had an image of Christ, in relief, about a foot high; at the commencement of the Gospel of St. John was represented a group of women in Byzantine costume of the period.

Homiliæ Rariae et Vitæ Sanctorum, a manuscript of the twelfth century, placed in bindings of the tenth century, of metal gilt, precious stones, and cameos—$575.00.

Lectionarium, a manuscript of the eleventh or twelfth century, upon vellum, in folio, with long lines written in red and black, and binding forming a diptych of carved ivory, ornamented with gilt and silver figures, in relief, and medallions. In all probabilities the medallions date from the sixth century. The richness of the work, the gilding lavished upon certain parts, the costumes of the principal figures, shows that this wonderful binding must have been as a precious gift; probably from Justinian or some other eastern emperor to churches of Rome.—$1,800.00.

Menologium Sanctorum, a manuscript of

the eleventh century, on vellum, quarto, with colored designs, bound in a rich cover of silver gilt, ornamented with enamel, precious stones, cameos, etc., of the eleventh and twelfth centuries.—495.00.

Vitæ Sanctorum, a manuscript on vellum, of the eleventh century, with a binding of the time of metal gilt, with ancient enamels —$600.00.

I.N.R.I.

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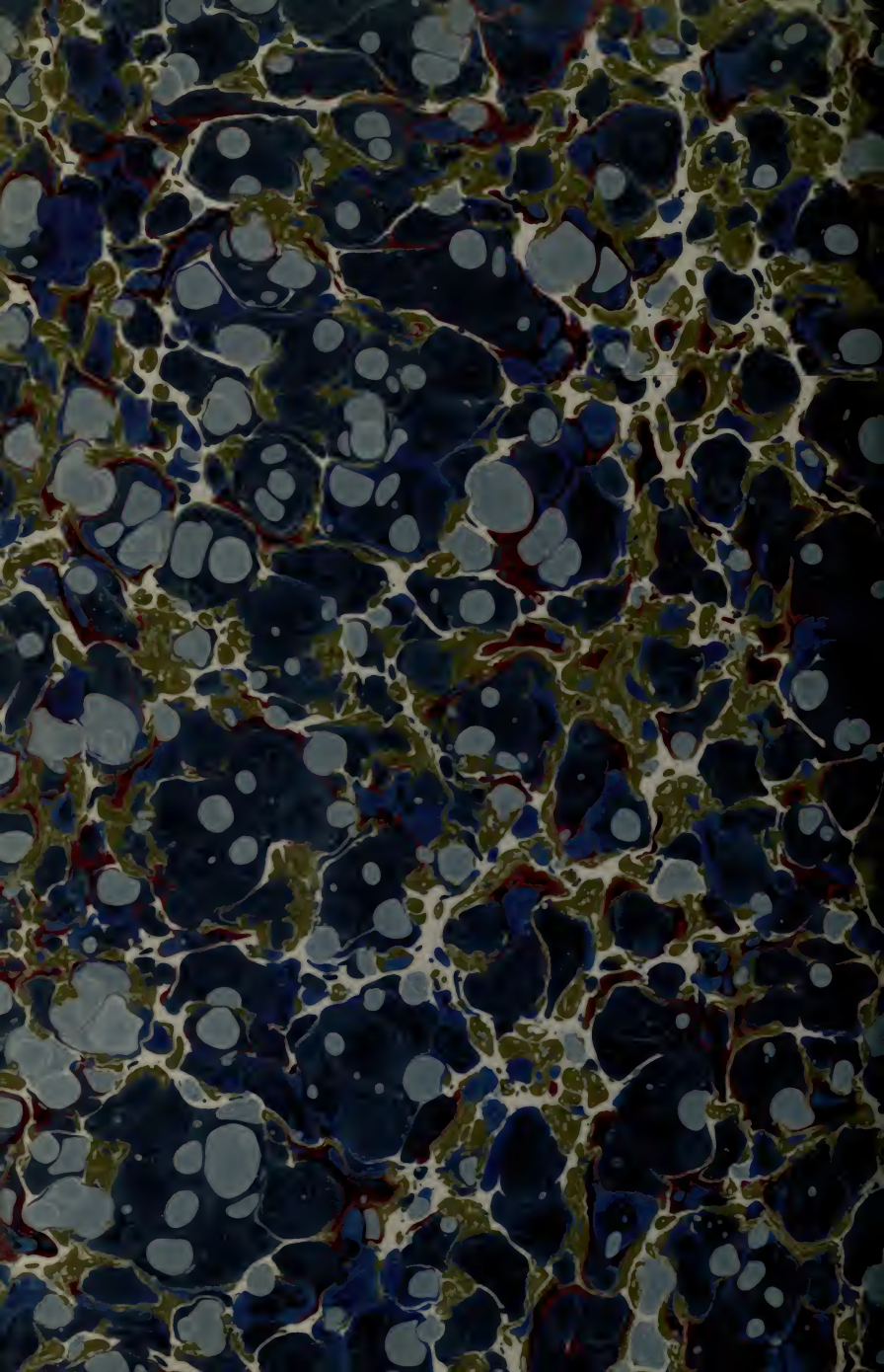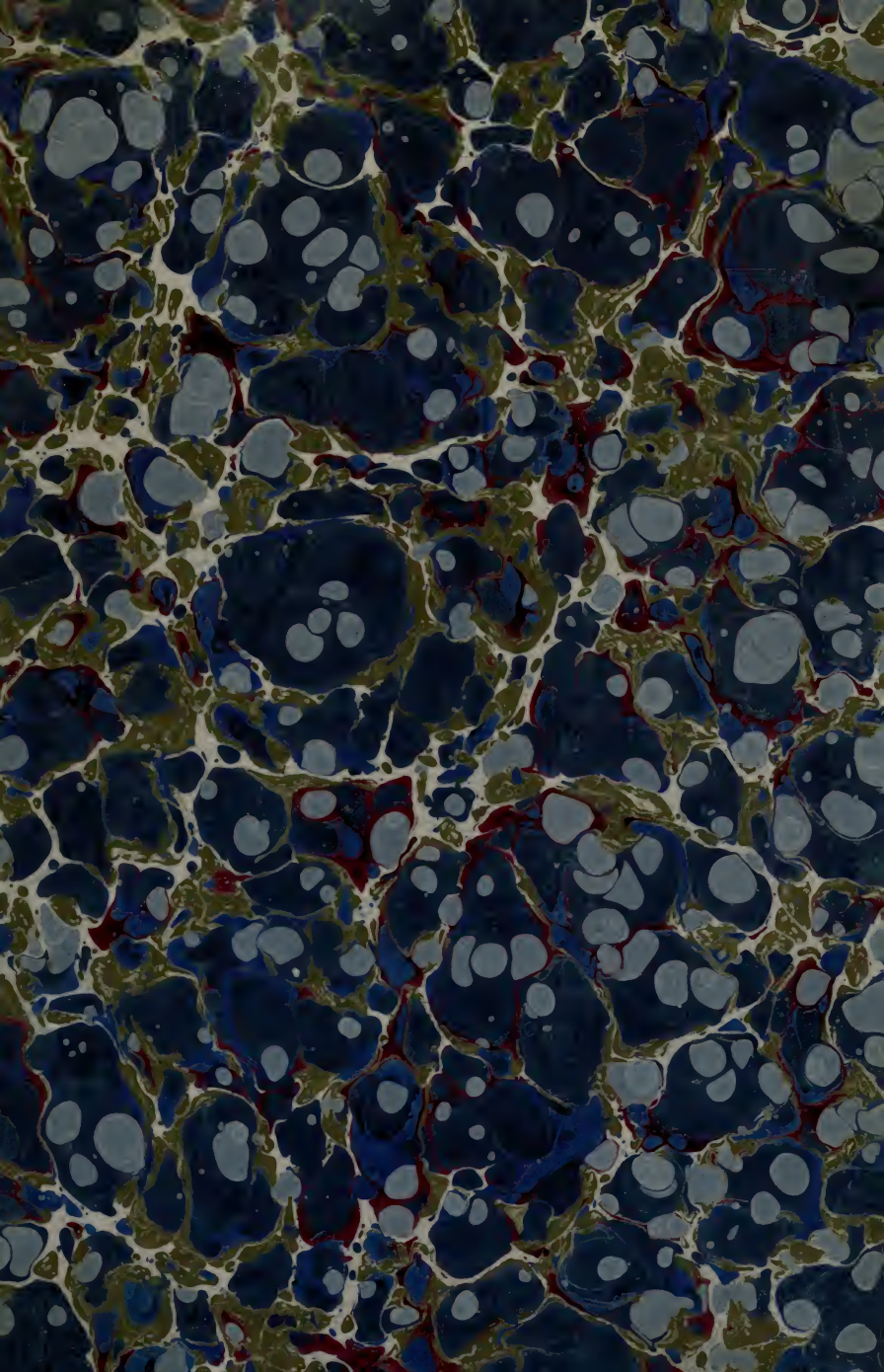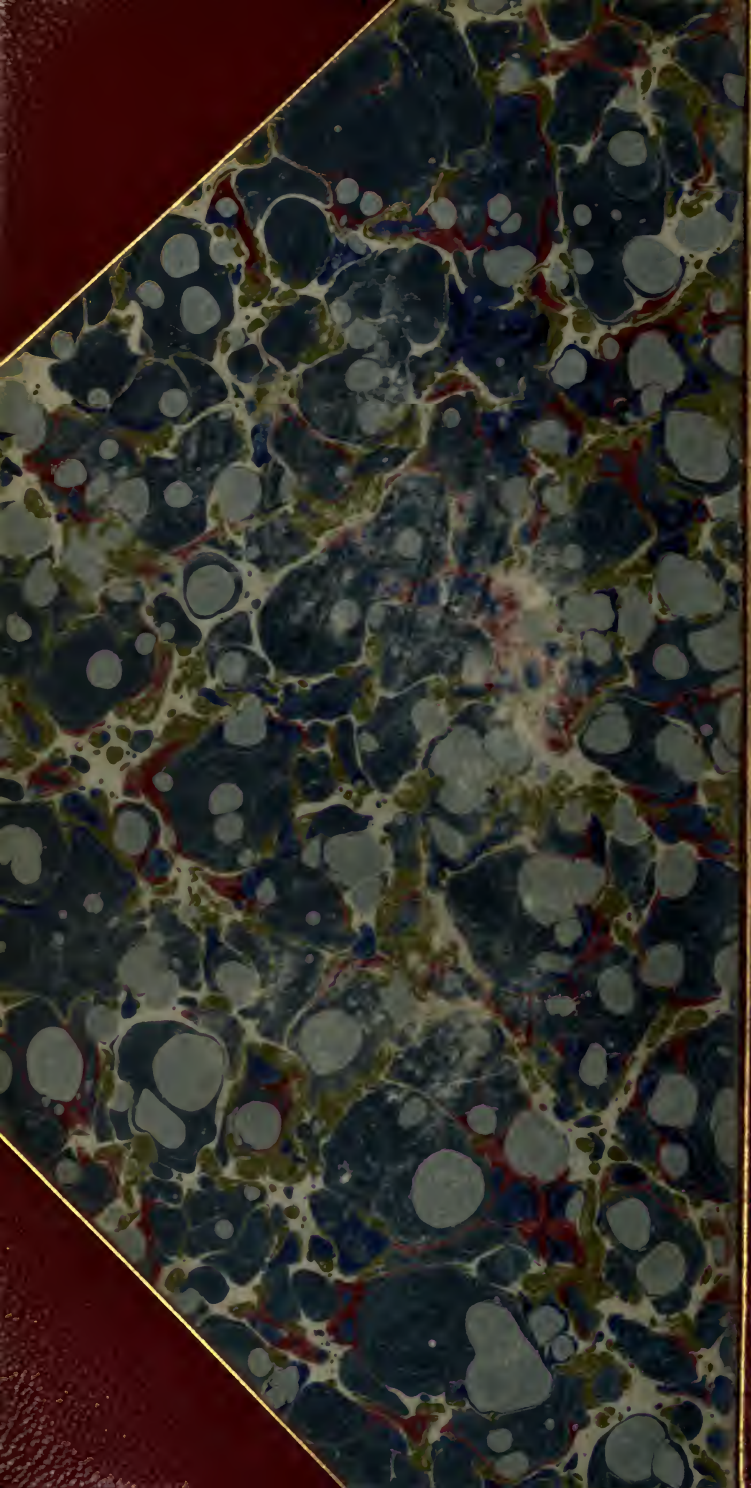
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